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THOMAS JEFFERSON AND RHETORIC

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BECAUSE his renown has been due primarily to his achievements as a statesman and political philosopher, and because he was a reluctant,[1] if not an ineffective speaker,[2] the validity and modernity of Thomas Jefferson's views on the art of rhetoric may readily pass unnoticed. Jefferson placed particular emphasis on the social values of communication, on the importance of accuracy, brevity, and simplicity. He perfected a method of preparation based upon the reading and written criticism of rhetorical models, the arguing of hypothetical cases against student opponents, the distribution of material under logical heads for discussion, and the repeated extemporaneous practice of these exercises from a minimum of notes. He demanded in a speech thought and matter plus adaptation to the audience, with attention not only to the levels of discourse, but to the clarity for and effect upon the hearers. Finally, he insisted upon balance between sound reasoning and effective presentation, with the coldness of logical statement warmed by emotion and sentiment, clothed and colored by imagination, dignified and elevated by carefully chosen language, strong voice, distinct articulation, and unfailing personal restraint.

[1] Claude G. Bowers: *Jefferson in Power* (Boston, 936), p. 87. Relates Jefferson's "personal horror of speech-making" and its part in his decision not to deliver messages in person to Congress.

[2] Henry S. Randall: *Life of Thomas Jefferson* (1858), I, 50. "He [Jefferson] was disqualified from being a very successful advocate by a peculiarity in his articulation. His voice, if raised much above the loudness of ordinary conversation, began after a few moments' effort to 'sink in his throat'—in other words to become husky and inarticulate. Such was the reason assigned for his never speaking (beyond a few sentences at a time) before legislative and popular bodies, by Mr. Madison and Mr. Wirt [We have this from those who heard the declarations from their own lips."]. . . . This natural impediment may have increased a natural distaste or incapacity, for addressing public bodies.

His Obligation

In shaping and forming his conceptions of rhetoric Jefferson was guided by four major influences: his childhood recollections of the Indian chiefs, his classical training and wide reading in the traditional orators, his training in the law and his reflections upon legal forensics, and his lifelong experience in attaining ends by diplomatic and deliberative means.

The first of these sources of instruction was the Indian orators whose embassies visited his father's house at Shadwell on their way to and from the Colonial capital. The dignity, the fine flow of language, and the lofty presence and manner of these primitive statesmen made a deep impression upon him. In his *Notes On Virginia* (1781) Jeffer-

son praises the oratory of the American Indian:

> The Indians . . . astonish you with strokes of the most sublime oratory; such as prove their reason and sentiment strong, their imagination glowing and elevated. . . . I may challenge the whole orations of Demosthenes and Cicero and of any more eminent orator, if Europe has furnished more eminent, to produce a single passage superior to the speech of Logan, a Mingo chief, to Lord Dunmore, then governor of this state.[3]

The lasting nature of admiration for Indian oratory is evidenced also in a much later letter to John Adams:

> I knew much of the great Ontasseté, the warrior and orator of the Cherokees; he was always the guest of my father, on his journeys to and from Williamsburg. I was in his camp when he made his great farewell oration to his people, the evening before his departure for England. The moon was in full splendor, and to her he seemed to address himself in his prayers for his own safety on the voyage, and that of his people during his absence; his sound voice, distinct articulation, animated action, and the solemn silence of his people at their several fires filled me with awe and veneration, although I did not understand a word he uttered.[4]

As a youth and as a student at the College of William and Mary, Jefferson was exposed to his second formative influence, the classical tradition. Not only were the classics ingrained by textbooks and classroom instruction, but by the precepts and examples of men themselves educated in the classical tradition: Mr. Douglas, the Rev. James Maury, Dr. William Small, George Wythe, and Jefferson's frequent host, Governor Fauquier. From these men and their training he derived his respect for logic, compactness, and brevity.

The breadth and orthodoxy of the rhetorical background which his instructors had given him, and which he developed later for himself, is shown in part by the contents of Chapter 40 ("Logic, Rhetoric, Orations"), which deals with the subject in the 1815 catalogue of Jefferson's library. The first group under the chapter heading, "Logic, Rhetoric, Orations," lists Aristotle's *Logic*, Condillac's *Logic* (2 vols.) as well as works on logic by Aldrich, Crackenthorpe, Wallis, and Watts. The second division, "Rhetoric," lists Aristotle's *Logic*, Cicero's *Orator* as translated by Guthrie, two volumes of Cicero *On Oratory*, Quintilian's *Institutiones Oratoriae*, Demetrius Phalereus' *de Elocutione*, Vosii's *Rhetorica*, Adams' *Lectures on Rhetoric and Oratory*, Blair's *Lectures on Rhetoric*, Cambray *On Eloquence*, Dugard's *Rhetorices Elementa*, Mason *On Poetical and Prosaic Numbers and Elocution*, Sheridan on *Elocution*, and Ward's *Oratory*. The third division, "Orations," lists speeches by Aeschynis, Deinarchus, Andocides, Lysias, Isaeus, Antiphon, Herodes, Antisthenes, Alcidamas, Lycurgus, Demades, Gorgias, Demosthenes, Isocrates, Quintilian, Cicero, and Seneca among the ancients, while the eloquence of Jefferson's own time is represented by Birch's *Virginian Orator*, the *Boylston Prize Dissertations*, *Orations of the 4th of July*, and *Orations on the Boston Massacre of March 5, 1770;* by Curran's *Forensic Eloquence;* and by *Eulogiums on Washington*.[5]

Jefferson's collection contained, in addition to the miscellaneous contemporary works, all of the Attic orators recognized by the Alexandrine canon except Hypereides, whose speeches were not recovered until 1847. From his selections, Jefferson would thus appear to have had a firm grounding in classical

[3] Andrew Adgate Lipscomb and Albert Ellery Bergh, *The Writings of Thomas Jefferson* (1904), II, 187-88, 195.

[4] Monticello, June 11, 1812, in Paul Leicester Ford, *The Works of Thomas Jefferson* (1904), XI, 254.

[5] *Catalogue of the Library of the United States* (Washington, 1815), printed by Jonathan Elliott, pp. 155-156. (The chapter heading is "Logic, Rhetoric, Orations"; there is no subheading for logic, the books in logic appearing immediately under the general heading, with later divisions for "Rhetoric" and "Orations."

rhetoric, and he certainly possessed a keen insight into the benefits which might be expected from study of the classical orators:

> The utilities we derive from the Greek and Latin languages are . . . as models of pure taste in writing. To these we are . . . indebted for the rational and chaste style of modern composition which . . . distinguishes the nations to whom these models are familiar. Without the models we should probably have continued the inflated style of our northern ancestors, or the hyperbolical and vague one of the east.[6]

His opinions on later writers and speakers are less obviously defensible, though apparently based on moments or instances which either moved him or met with his approval on abstract grounds. In at least one classical case, that of Sallust, and in a Celtic, or pseudo-Celtic one, that of Ossian, his praise might even be considered extravagant. Requesting from Charles McPherson a copy of the Gaelic original of Ossian, he wrote:

> I am not ashamed to own that I think this rude bard of the North the greatest poet that has ever existed. Merely for the pleasure of reading his works, I am become desirous of learning the language in which he sung, and of possessing his songs in their original form.[7]

Aside from these particular enthusiasms, however, Jefferson may be said to have had a catholic good taste which recognized anywhere or in any time oratory of the type which he considered worthy. From his expressed preferences, it would seem that he thought speeches by Logan, the Mingo chief, by Carroll, Aram, and Lord Chatham as profitable for study as those by Livy, Sallust, Tacitus, Demosthenes, and Cicero.

Though his pleasure in classical models continued throughout life, Jefferson took full advantage of his third opportunity to perfect rhetorical judgments: his training in the law, his practice at the Bar, and his observations on the law and on lawyers. He was critical not only as to organization and argument, but as to the oral excellences required of advocacy. Aware not only of the social value of the law, but of its "lubberly volumes"[8] and "the drudgery of the Bar,"[9] Jefferson hated legal language. His deep concern about clear and distinct expression is dramatically expressed in his opinion of the dialect of lawyers, "the tautologies, redundancies, and circumlocutions" that characterized the "barbarous style of the law."[10] Always he pleaded for accuracy, brevity, and simplicity.

What he conceived to be good examples of legal style is indicated in his reply to Abraham Small, who had sent him a copy of *The American Speaker*, which Small appears to have been revising for the students of the time. The *Speaker* had been a textbook in Jefferson's own day, and Jefferson himself had used it and had recommended its use to his advisees. In acknowledging Small's letter, he wrote that among suggestions for possible addition might be the following:

> To the speeches of Lord Chatham might be added his reply to Horace Walpole, on the Seamen's bill, in the House of Commons, in 1740, one of the severest which history has recorded. Indeed, the subsequent speeches in order, to which that reply gave rise, being few, short, and pithy, well merit insertion in such a collection as this. They are in the twelfth volume of Chandler's Debates of the House of Commons. But the finest thing, in my opinion, which the English language has produced, is the defence of Eugene Aram, spoken by himself at the bar of the York assizes, in 1759, on a charge of murder, and to be found in the Annual Register of that date, or a little after. It has been upwards of fifty years since I had read

[6] Letter to John Brazier, Poplar Forest, Aug. 24, 1819 (Lipscomb and Bergh, *op. cit.*, XV, 207-211).

[7] Albemarle, Feb. 25, 1773 (Lipscomb and Bergh, IV, 22).

[8] Letter to Isaac McPherson, Monticello, Aug. 13, 1813 (Lipscomb and Bergh, XIII, 326).

[9] Letter to James Monroe, Paris, Dec. 18, 1786 (*Ibid.*, VI, 16).

[10] Letter to George Wythe, Monticello, Nov. 1, 1778 (*Ibid.*, I, 216).

it, when the receipt of your letter induced me to look up a Ms. copy I had preserved, and on re-perusal at this age and distance of time, it loses nothing of its high station in my mind for classical style, close logic, and strong representation. . . . To these I would add the short, the nervous, the unanswerable speech of Carnot, in 1803, on the proposition to declare Bonaparte consul for life. This creed of republicanism should be well translated, and placed in the hands and heart of every friend to the rights of self-government. I consider these speeches of Aram and Carnot, and that of Logan, inserted in your collection, as worthily standing in a line with those of Scipio and Hannibal in Livy, and of Cato and Caesar in Sallust. On examining the Indian speeches in my possession, I find none which are not already in your collection, except that my copy of Cornplanter's has much in it which yours has not. But observing that the omissions relate to special subjects only, I presume they are made purposely and indeed properly.[11]

The fourth and last, in some ways the most significant, factor in Jefferson's rhetorical thinking was his wide experience in conversation-interviews, in committees, and on the floor of deliberative assemblies. The bulk of his work was in fact done in small groups such as the committees which revised the Legal Code of Virginia and wrote the Declaration of Independence. His duties as Governor, Ambassador, and President also required continued conferences; his participation in meeting such as those of the Continental Congress and the Virginia House of Delegates demanded the techniques of deliberative debate. That Jefferson was cognizant of the importance of conferences is indicated by his concentration upon such work; that he excelled in it is shown by the comment of a keen critic, John Adams, who said of Jefferson that "he was so prompt, frank, explicit, and decisive upon committees and in conversation, not even Samuel Adams was more so, that he soon seized upon my heart."[12]

[11] Monticello, May 20, 1814 (Lipscomb and Bergh, XIV, 126-138).

[12] The Works of John Adams, ed. C. F. Adams (1850-56), II, 514.

It is not surprising, then, that Jefferson's emphasis should be upon speaking perfectly suited for small groups under close and informal conditions: the short, pithy, clear and distinct, but forceful presentation of ideas, with full consciousness of audience response.

Indications that Jefferson observed closely and penetratingly the speakers around him can be found in his comments on them: James Madison had "consummate powers" as an orator. Samuel Adams was a "bulwark in debate," while John Adams was a "colossus in that debate" (the Declaration of Independence), and Edmund Pendleton was "the ablest man" he had ever met with in debate. George Mason, George Wythe, and Peyton Randolph also ranked high in his estimation. George Washington he thought "unready, short, and embarrassed when asked for a sudden opinion in public," but "he wrote steadily, rather diffusely, in an easy and correct style." He regarded Patrick Henry as a fiery orator who left one mystified about what he said, lacking "sober reasoning and solid argumentations," while he captivated all by his "bold and splendid eloqence."

His Prescriptions

All of Jefferson's judgments were conditioned not only by his background and experiences, but also by the uses to which he thought speaking should be put and the purposes which he thought it properly served. The kind of speaking and writing which seemed to him praiseworthy was the kind which would be suitable and profitable to the advancement of a democracy, the kind which would perfect and protect liberties of citizens in such a free state. For the development of these liberties he felt that there was needed communication which should be simple and precise, yet flexible and lively. While not stated as a set of maxims, Jefferson's views are

suggested and even presented at some length by the directions which he gave students in three fields: the study of the law, the governance of college debating societies, and the establishment of a proper system of higher education.

The law Jefferson regarded as an indispensable public utility and as a profitable, if sometimes questionable, profession for individual and social progress. He insisted, therefore, upon the "thorough lawyer," for whom he advised a broad and arduous training, with "history, ethics, physics, oratory, poetry, criticism, etc., as necessary as law to form an accomplished lawyer."[13] Rhetoric, as he had told Bernard Moore many years earlier, was required for the education of a "lawyer who is at the same time a lover of science"; and its mastery would enhance the usefulness of a young man who wished to participate in the public life of his country. ". . . . This foundation being laid, you may enter regularly upon the study of the law . . . with such kindred sciences as well contribute to eminence in it's [sic] attainment."[14] Still in his twenties, Jefferson had been asked by young Moore to map out a program of legal study. It is characteristic that Jefferson had a program prepared, presented it without hesitancy for Moore's guidance in the 1760's, and thereafter continually brought it up to date for the edification of other young legal hopefuls who might desire it, as "a basis for the studies of others subsequently placed under my direction, but curtailed for each in proportion to his previous acquirements and future views . . . without change, except as to the books recommended to be read. . . ."[15] Precise and demanding schoolmaster, Jefferson laid down for Moore, and for John Minor fifty years afterward, the following carefully designed program, with emphasis on the practice of rhetoric and oratory:

The principal of these [subjects of study] are Physics, Ethics, Religion, Natural Law, Belles Lettres, Criticism, Rhetoric and Oratory. . .

From Dark to bed-time. [Read] Belles lettres, criticism, Rhetoric, Oratory, to wit

Belles Lettres. Read the best of the poets, epic, didactic, dramatic, pastoral, lyric, &c. But among these Shakespeare must be singled out by one who wishes to learn the full powers of the English language.

Criticism. Ld. Kaim's Elements of Criticism. Tooke's Diversions of Purley. Of Bibliographical Criticism the Edinbg. Review furnishes the finest models extant.

Rhetoric. Blair's lectures on Rhetoric, Sheridan on Elocution, Mason on Poetic and Prosaic numbers.

Oratory. This portion of time (borrowing some of the afternoon when the days are long and the nights short) is to be applied to acquiring the art of writing & speaking correctly:

Criticize the style of any books whatever, committing your criticisms to writing.

Translate into the diff. styles, the elevated . . . middling . . . familiar. Orators and poetics furnish subjects of 1st, historians of 2nd & Epistolary & Comic writers the 3rd.

Undertake at first, short compositions, as themes, letters, &c. paying great attention to the correctness & elegance of your language.

Read the Orations of Demosthenes & Cicero.

Analyze these . . . & examine . . . correctness of the disposition, language, figures, states of the cases, arguments, &c.

Read good samples of English eloquence . . . some are found in Small's *American speaker*, and some in Carey's *Criminal Recorder*, in which last the defence of Eugene Aram is . . . a model of logic, condensation of matter & classical purity of style.

Exercise yourself in preparing orations on feigned cases . . . observe rigorously the disposition of Blair into Introduction, Narration, &c.

Adapt your language & figures to the several parts of the oration.

Suit your arguments to the audience before whom it is supposed to be spoken. This is your last & most imp't exercise. No

[13] Letter to Dabney Terrell, Monticello, Feb. 26, 1821 (Lipscomb and Bergh, XV, 322).

[14] Ford, XI, 420-426.

[15] Letter to John Minor, Monticello, Aug. 30, 1814 (Ford, XI, 420). Jefferson enclosed his own notes of the original Moore letter.

> trouble should therefore be spared. If you have any person in your neighborhood in the same study, take each of you different sides of the same cause and prepare pleadings, according to the custom of the bar, where the pl. opens, the def. answers & the pl. replies.
>
> Pronounce your orations (having only before you only short notes to assist the memory) in the presence of some person who may be considered as your judge.[16]

Somewhat the same pattern of theme and variation, with somewhat the same advice, at least so far as brevity and attention to classical models are concerned, appears in suggestions to debating societies. In the 1820's a good many such societies informed him that they had been named in his honor; with his usual courtesy the Master of Monticello replied to each, noting his appreciation of the honor, and at the same time taking advantage of the opportunity to strike a blow toward shaping the speech of his admirers. Thus he wrote to David Harding, president of the Jefferson Debating Society of Hingham, Massachusetts:

> I have duly received your favor of the 6th instant, informing me of the institution of a debating society in Hingham, composed of the adherents to the republican principles of the Revolution; and I am justly sensible of the honor done my name by associating it with the title of the society. The object of the society is laudable, and in a republican nation, whose citizens are to be led by reason and persuasion, and not by force, the art of reasoning becomes of first importance. In this line antiquity has left us the finest models for imitation; and he who studies and imitates them most nearly, will nearest approach the perfection of the art. Among these I should consider the speeches of Livy, Sallust, and Tacitus, as preeminent specimens of logic, taste, and that sententious brevity which, using not a word to spare, leaves not a moment for inattention to the hearer. Amplification is the vice of modern oratory. It is an insult to an assembly of reasonable men, disgusting and revolting, instead of persuading. Speeches measured by the hour, die with the hour. I will not, however, further indulge the disposition of the age to sermonize, and especially to those surrounded by so much better advice. . . .[17]

On another occasion he commented in a similar vein to George Summers and John Garland:

> I have received your favor of the 18th, and am duly sensible of the honor done my name by its association with the institution formed in your college for improvement in the art of speaking. The efforts of the members will, I trust, give a just reputation to the society and reflect on its name the honor which it cannot derive from it. In a country and government like ours, eloquence is a powerful instrument, well worthy of the special pursuit of our youth. Models, indeed, of chaste and classical oratory are truly too rare with us; nor do I recollect any remarkable in England. Among the ancients the most perfect specimens are perhaps to be found in Livy, Sallust and Tacitus. Their pith and brevity constitute perfection itself for an audience of sages, on whom froth and fancy would be lost in air. But in ordinary cases, and with us particularly, more development is necessary. For senatorial eloquence, Demosthenes is the finest model; for the bar, Cicero. The former had more logic, the latter more imagination.[18]

These were only informal attempts at rhetorical instruction; he did much more on the formal level.

Through his years of activity on behalf of higher education in Virginia, Jefferson strove persistently to have rhetoric, with literature, fine arts, language, ethics, history, geography, philosophy, and the sciences, adopted as central subjects of the curriculum. His point of view is perhaps best shown by the *Bill for Establishing a System of Public Education*, as outlined in his earlier letter to Peter Carr.[19] Again, the August, 1818, *Report of Commissioners Appointed to Fix the Site of the University of Virginia*,

[16] Letter to Bernard Moore, 1764.

[17] Monticello, April 20, 1824 (Lipscomb and Bergh, XVI, 30).

[18] Monticello, Feb. 27, 1822 (*Ibid.*, XV, 352).

[19] Monticello, Sept. 7, 1814 (Cabell, pp. 384-390; Lipscomb and Bergh, XIX, 211-221). For the Bill itself, see Nathaniel Francis Cabell: *Early History of the University of Virginia* (1856), pp. 413-427.

written by Jefferson, defined the purposes and curriculum of "the higher branches of education" as the development of "the reasoning faculty of our youth"; the "formation of statesmen, judges and legislators on which the public prosperity and individual happiness are to depend" in addition to the "training of able counsellors to administer our country's affairs in all its departments, legislative, executive and judiciary" who shall "bear their proper share in the councils of our national government." He thought not only the techniques of speaking but the matter to be spoken should be taught under "Ideology: General Grammar, Ethics, Rhetoric, Belles Lettres and the Fine Arts," for "Ideology is the doctrine of thought."[20]

His Contribution

Jefferson was thus both a loyal and intelligent sponsor of sound speech practice, not only in legal fields and in debate but in the required education of all the people, especially the leaders of the State. Not only could lawyers, college debaters, and institutions of higher education in Jefferson's own day profit by his advice, but even today any speaker or writer, prospective or veteran, can benefit by following Jefferson's counsel on the "wordman's" art.

Out of the plethora of comments, admonitions, instructions, asides, analyses and direct expositions concerning the art of writing and speaking that appear in Jefferson's letters and other works, a group of DO'S and DON'T'S emerge:

DO'S

Do be short, pithy, brief, correct, severe, chaste, clear and distinct, forceful, sympathetic, diversified, employing neologies where they seem desirable.

Do write down your criticism of the style of any book, then translate your criticism into the elevated, middling, and familiar styles of oratory.

Do study Blair on rhetoric and think up cases and prepare orations on them.

Do be sure to suit your arguments to the audience that you address.

Do as often as possible get the reaction of people able to judge your speeches.

Use a minimum of notes. Always remember that a negative cannot be positively proved, while proof is the duty of the affirmative side.

Should you feel angry, count ten before you speak; if very angry, count a hundred.

Superiority of knowledge alone can lift you above the heads of your competitors and ensure your success.

Do study and imitate the finest models in the art of reasoning.

DON'TS

Don't be pedantically grammatical.

Don't use barbarisms, purisms, dull paraphrases.

Don't adulterate or disfigure language.

Don't use technical terms; e.g., legal jargon.

Don't try to be original or unique in your opinions; rather, be sure to employ reason and bring every fact and opinion to the judgment of reason.

Don't take anything on faith, but question with boldness, with an honest heart and a knowing head.

Don't employ froth and fancy, hyperbole, vagueness, elaborate philippic.

Never wander from the subject in vain declamations.

Don't make use of gossip, innuendo, intrigue, chicanery, and dissimulation.

Avoid vehement and viperous passions.

Don't treat motley farrago as if it were gospel evidence.

Don't submit to antipathies, to the passions of party so you may escape the consequent treatment of fancies as if they were facts.

Don't employ invective.

Don't waste honest and delicate feeling on objects unworthy.

In short, as his letter to David Harding indicated, what Jefferson would like a speech to have is classical brevity, taste, condensation of matter; classical purity of style, logic, and pith. He wanted it to be rational, and chaste, unadorned, and clear, but at the same time elegant and moving. He wanted whatever was uttered to be uttered with the "honest heart" and the "knowing head." The

[20] Cabell, *op. cit.*, pp. 432-447.

vices of oratory, he wrote to Martin Van Buren, were not only the conventional eulogy, inflation, vagueness, hyperbole, amplification, but elaborate philippic and diatribe done with "passions vehement and viperous . . . catching at every gossiping story . . . supplying by suspicions what could [be found] nowhere else . . . arguing on . . . motley farrago as if established on gospel evidence."[21]

Jefferson's fundamental requirement was recognizable proof, which "is the duty of the affirmative. A negative cannot be positively proved." No honest orator or writer should let himself be "a very weak man . . . very prone to antipathies, boiling with party passions and under the dominion of those readily welcoming fancies for facts." He confesses that "my rule of life has been never to harrass the public with fendings and provings of personal slanders" such as churchmen often employ.

Conclusion

In general, then, Jefferson recognized the benefits of the classical tradition in attaining terseness and logical precision of thought. He was impressed by a genuine and moving emotional quality in speeches of whatever origin; at the same time, he recognized fully the need for valid argument and convincing proof. His attitude toward the latter was especially advanced, emphasizing the function of rhetoric in affecting and molding the minds and actions of men for worthy social ends. He saw that the speaker must carefully adapt materials to the needs and limitations of the audience, as he himself could so well do for a group like the Rockfish Gap Commission. By the same token, he was conscious of the need for simplicity, plainness, and directness in language, utilizing the power of the Anglo-Saxon tongue, and avoiding at all costs the esoteric, technical language of the law on the one hand, and the lengthy redundancies of "preaching" on the other.

Personally, Jefferson carried out his own directions to speak only on matters of pith and moment, and it is obvious from the effect he had upon small groups, as well as from the language of the Declaration of Independence, that while he was responsive to the passionate qualities of language he yet strove to keep them under complete control. Though neither inclined nor fitted to be a demagogue in the "crowd" sense of the term, he was still an effective example of his own insistence upon perfection of style and loftiness of manner. His real strength, however, appears to be as the guide or teacher of others in the rhetorical field. His advice for lawyers, debaters, and students in general goes far beyond his own personal attainments, displaying an astonishing immediacy, pertinence, and permanent value for our instructional problems today. Here his insistence upon logic and argument as a basis for the rhetorical structure, upon simplicity and accuracy in the assembling and ordering of ideas, upon continued practice in extemporaneous speaking, upon free and communicative presentation with a minimum of dependence on written forms and with a maximum of audience awareness—all are applicable to any contemporary classroom or platform. If thoroughness, painstaking organization, intelligent rehearsal, and sincere presentation with an eye always for the public good require defense in these days, Thomas Jefferson springs up at once as their defender. In the rhetorical field, as in so many others, Jefferson exhibits that rare combination of soundness of mind, ingenuity, and magnetic personality which serves to make him a modern in all times.

[21] Monticello, June 29, 1824 (Lipscomb and Bergh, XVI, 52-69).

TOM CORWIN: "MEN WILL REMEMBER ME AS A JOKER!"

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WHAT price humor? Perhaps one of the most dramatic answers to this question is found in the story of Tom Corwin, famous Whig orator of Ohio. Not only was he regarded as one of the outstanding speakers of his day,[1] but contemporary observers consistently and specifically referred to his use of humor as an intrinsic element in his success. Chauncey Depew, for example, called him "probably the most brilliant speaker of the period immediately preceding the Civil War," and at the same time guessed that Corwin used more humor in his speaking, and with greater effect, than any of his contemporaries.[2] Yet Corwin himself added a touch of pathos to his reputation as a wit by clinging to the belief that it had ultimately blocked his political progress, perhaps to the presidency. Just a few days before his death in 1865 he confided to his old friend Roscoe Conkling that "I am old and infirm, and in the common way of life I must soon die. Men will remember me as a joker!"[3]

Although Tom Corwin was one of the most versatile speakers of his time, equally at home in the courtroom, the legislative hall, or on the political stump, there was one element common to all his speaking. He was always an advocate, seldom initiating an issue himself but taking his position on one side or the other of an established proposition. Because he was ever the advocate, the logic of Corwin's speeches was always heavily underscored with all the elements of popular appeal; he sought to hurry his hearers to a decision on an issue with the broad outlines of which they were already familiar. Speaking of this character usually lends itself more easily to support by humorous anecdotes, sarcasm, and satire than by more formal and logical demonstrations. Though his speeches were often long by modern standards, Corwin was a master of the "short-circuit" approach; upon a framework of logical proof he always fastened clusters of humor. Even in his most serious speeches the "Wagon Boy of Ohio" employed humor as a persuasive device, effective in the immediate situation, and often longest remembered by his hearers.

An advertisment for a stump speech in 1844 promised that "you may not only learn but laugh,"[4] and after hearing him the editor of the *Cleveland Herald* reported that "Few men have the ability that Thomas Corwin has to instruct and at the same time please a popular assembly."[5] In a day when newspapers were comparatively few, books rare, and theatres foreign, the lawyer and the politician of the West learned to broaden their appeals by mixing wit and humor with logic. Tom Corwin "could put a principle or a reason in the form of a jest so that it would go farther than even eloquence could carry it with the whimsical Western people."[6] The horse laugh became the handmaiden of horse sense.

I

Corwin began his career as a lawyer and it was in the frontier courtroom that he first evidenced his ability to use

[1] See J. Jeffery Auer, "Tom Corwin: 'King of the Stump'," QUARTERLY JOURNAL OF SPEECH, XXX (1944), 47.

[2] *My Memories of Eighty Years* (1922), p. 321.

[3] *Cincinnati Gazette*, Dec. 17, 1865.

[4] *Cleveland Herald*, July 15, 1844.

[5] *Ibid.*, Aug. 26, 1844.

[6] William D. Howells, *Stories of Ohio* (1897), p. 266.

humor, especially ridicule and satire, as a persuasive device. In one of his early speeches to the court he proclaimed that two things in this world were impossible to predict: what a woman would do in an emergency, and what the verdict of a jury would be. Of the two, he allowed, the latter was most uncertain, none but God Almighty could predict a jury's verdict, and not even He could always be sure.[7] Corwin never won fame as a great lawyer, versed in the technicalities of legal distinctions,[8] but "it used to be a common remark among lawyers that to give Corwin the closing speech in defense of the vilest criminal was to give him the case, as his appeals to a jury were equivalent to an acquittal."[9] In wringing verdicts from unpredictable juries Corwin's chief weapon was satire, brilliant, incisive and keen-edged. "His reasoning was powerful," said one lawyer who often opposed Corwin in court, but "he convinced while he entertained."[10]

In a case tried in Springfield, Ohio, Corwin represented a client accused of selling a horse warranted to be sound, but actually ailing. Charles Anthony, a distinguished lawyer, built the plaintiff's case upon the testimony of physicians and veterinaries and believed that "there appeared to be no loophole through which my distinguished opponent, with all his ingenuity, could possibly crawl." But Corwin arose and looked gravely at his expectant audience:

> Gentlemen of the jury: There is now before you a strange and peculiar case, which upon superficial view seems to have but one side to it. One marked feature of the case is that nearly all the witnesses are experts selected from the medical profession. Their testimony has consisted largely in the use of many barbarous technical terms, that were originally invented and ever since kept up for the express purpose of keeping the people in ignorance. Whenever the doctors are pressed for a reason in support of their various complicated and incomprehensible theories, they immediately take refuge under the confusion caused by their technicalities, as do the cuttlefish under the obscuration of their own inky atmosphere.

Then he launched into a ludicrous account of blunders doctors had made in their diagnoses and treatments of disease until the whole courtroom, including the jury, was convulsed with laughter. When quiet was restored Corwin quickly closed by observing that as a result of this case his confidence in the reliability of medical opinions about diseased conditions had become so broken that he would try to doctor himself if he ever got sick again. Then he sat down, having as the opposing counsel said later, "literally laughed the whole case out of court."[11]

On the political stump Corwin's quips again and again helped him win votes and elections. In his campaign for governor of Ohio in 1840 his opponent pointed with scorn to the Wagon Boy's rather fancy English buggy, suggesting that it marked Corwin as too high-toned for a common ordinary governorship. Corwin replied that the buggy had been standing around in his yard for years, with the chickens using it for a roost, and he had decided that he might as well use it for its original purpose. And, anyway, how did his opponent know about the buggy unless he'd been prowling around Corwin's chickens?[12] Two years later, in his campaign for re-election, Corwin was charged with having entered

[7] Alfred G. W. Carter, *The Old Court House: Reminiscences and Anecdotes of the Courts and Bar of Cincinnati* (Cincinnati, 1880), p. 312.

[8] See George I. Reed, ed., *Bench and Bar of Ohio* (Chicago, 1897), I, 248; David K. Watson, "The Early Judiciary, Early Laws and Bar of Ohio," Ohio Archaeological and Historical Society *Publications*, III (1895), 158-159.

[9] W. F. G. Shanks, "Tom Corwin of Ohio," *Harpers*, XXXV (1867), 83.

[10] Thomas Milligan, in *Lebanon Gazette*, April 1, 1885.

[11] Interview with eyewitness and friend of both attorneys, Dr. Isaac Kay, in *Springfield Daily News*, Nov. 12, 1911.

[12] Eyewitness account in records of Mrs. Fred Forgy, Lebanon, Ohio.

politics for profit; this he turned off with the declaration that "I can make more money remaining at home defending Democrats in assault and battery and petit larceny cases at thirty-seven and a half cents a head."[13] It was this kind of japery that won Corwin his fame as a humorist, until "his witticisms were repeated in parlor and kitchen, in every hotel and every barn, and in the schoolyard where lads . . . mixed with their jargon, quips and epigrams from Corwin."[14]

II

Corwin's humor was variously described by those who heard him often: Perley Poore, Senate reporter, observed that he "was not a buffoon, but a gentleman whose humor was natural, racy and chaste,"[15] and Nathan Sargent heard him vary his wit or sarcasm "according to the circumstances, sometimes of the most refined and delicate character, more often of a coarser grain."[16] But if Corwin "stooped to conquer by exercising his wonderful faculty of mimicry and ludicrous illustration," as Venable put it,[17] he did not exclude himself as a target for his humor. By one of those eccentricities of nature Corwin had been endowed with an exceedingly dark complexion, and he often capitalized on that fact. When, in the Ohio campaign of 1842, the Locofoco Democrats derisively called him "that copper colored rascal," Corwin good naturedly accepted the appellation and then turned it upon his opponents as a reflection of their attitude toward the colored people.[18] On another occasion at Maineville Corwin spoke caustically of politicians who were selling themselves for popularity; then, with a flash of his white teeth against his dark countenance, he remarked that he supposed he could sell himself, too, "for you know that people of my color are sometimes sold!"[19]

Most of Tom Corwin's humor was natural and spontaneous, growing out of the immediate situation. Thus it was more apt to take the form of biting wit and razor-edged sarcasm than the simple anecdote. "He never went in search of ancient and mouldy jokes," wrote a contemporary Librarian of Congress, "nor lugged in illustrations which did not fit his theme."[20] While Josh Billings may have been right in observing that "Americans love caustic things; they would prefer turpentine to cologne-water, if they had to drink either. So it is with their relish of humor, they must have it on the half-shell with cayenne . . . ,"[21] Corwin's sarcasm often must have pierced even thick skins.[22] His opponents might have expected righteous denunciation, but when Corwin satirized them and made them appear ridiculous, they never forgave him. His devastating wit made the audience laugh, his victims swear venge-

[13] Interview with eyewitness, Judge P. B. Swing; original copy in records of Misses Gertrude and Mary Cropper, Lebanon, Ohio.

[14] William H. Venable, "Lebanon Centennial Oration," Sept. 1902; Morrow MSS, Ohio Historical and Philosophical Society.

[15] *Perley's Reminiscences* (Philadelphia, 1886), I, 154.

[16] *Public Men and Events: 1817-1853* (1874), II, 315.

[17] William H. Venable, *Beginnings of Literary Culture in the Ohio Valley* (Cincinnati, 1891), p. 246.

[18] *The True Whig* (Washington, D. C.), Oct. 8, 1842.

[19] Account of C. E. Witham, Morrow MSS. For other typical examples see Poore, *op. cit.*, I, 208; Howells, *op. cit.*, p. 266; Carter, *op. cit.*, pp. 46-47; Shanks, *op. cit.*, pp. 82-83.

[20] Ainsworth R. Spofford, "Washington Reminiscences," *Atlantic Monthly*, LXXXI (1898), 749.

[21] Quoted in Walter Blair, *Horse Sense in American Humor* (Chicago, 1942), p. 218.

[22] See Sargent, *op. cit.*, II, 315; Carrington T. Marshall, ed. *A History of the Courts and Lawyers of Ohio* (1934), III, 850; Lloyd Lewis, *Sherman: Fighting Prophet* (1932), p. 30. But also see Homer C. Hockett, "Thomas Corwin," in *Dictionary of American Biography* IV, 458: "His brilliant satire seldom left a sting." This conclusion was probably based upon the testimony of Judge George J. Smith, in *Western Star* (Lebanon), Jan. 4, 1866.

ance. At a speech in Syracuse, for example, Corwin was confronted with a delegation of political opponents from Buffalo who heckled him with shouts of "Louder! Louder!" When the meeting was on the verge of confusion Corwin could stand it no longer. He threw one hand up in a menacing gesture that caught attention and lashed out:

> When the Angel Gabriel shall stand with one foot on the land and one foot on the sea and with trumpet of doom shall proclaim that time shall be no more, some God-forsaken fool from Buffalo will stand up and cry "Louder!"

The crowd laughed the hecklers out of the meeting and Corwin continued in peace; he had amused Syracuse but alienated Buffalo.[23]

It was inevitable that Corwin be compared with the storyteller from Illinois. Lincoln tacitly admitted his knowledge of Joe Miller and called himself "a retail dealer" in jokes,[24] but "Corwin's stories were differently told," wrote General William Schouler, "and were in themselves different from those of President Lincoln. Corwin appeared to *make* his up as the occasion presented itself. President Lincoln appeared to have his stories ready at hand, of all sorts, to be used as he wanted them."[25]

When Corwin appeared in the House and later in the Senate he carried his taste for humor with him; it marked all of his speeches there, even those with the most serious purpose. A few of them, such as his "Reply to General Crary," were acknowledged masterpieces of humor, rarely, if ever, excelled, in the opinion of Horace Greeley.[26] And a contemporary political reporter wrote that Corwin usually "effected his purposes by the use of sarcasm and illustrative anecdotes which were such resistless weapons in his hands. His sarcastic powers made him when in Congress the terror of all the younger members."[27] When his opponents were stuffy or cut comic antics Corwin could not hold back; indeed, "it appeared as if he delighted and sought opportunities to indulge in witty or scorching remarks to bring forth the guffaws. . . ."[28] Champ Clark, who made a study of humorous speaking, concluded that in the House there had been but "six humorists of the first order: Abraham Lincoln, Thomas Corwin, Samuel Sullivan Cox, James Proctor Scott, 'Private' John Allen, of Mississippi, and Frank Cushman, of Tennessee."[29]

In his social conversation, too, Corwin sparkled with brisk wit and humor. Rutherford B. Hayes, John Sherman, Oliver H. Smith, Henry B. Stanton, and Garrett Davis were but a few of his Washington contemporaries who paid tribute to Corwin's popularity as a parlor humorist. He was, Shanks concluded, "a delightful companion socially. His magnetic influence was not less strongly and strangely felt at the fireside and social board than on the rostrum — in fact, the conversational was his most effective style on the stump, in the forum, or Halls of Congress."[30] And at least one of those who knew him well observed that when alone with one other person Corwin was sure to be glum, rather than sparkling, but if a third person came along "he was another man," exhibiting those "extravagances of his humor" which were apt to last out the night.[31]

One special factor in Corwin's speaking must be mentioned, the added ef-

[23] Based on an account by E. D. Allen, in Lewis, *op. cit.*, p. 30.
[24] Blair, *op. cit.*, p. 139.
[25] "Political and Personal Recollections," *Boston Journal*, March 18, 1870.
[26] *Recollections of a Busy Life* (1868), p. 132.
[27] Shanks, *op. cit.*, p. 81.
[28] Sargent, *op. cit.*, II, 315.
[29] *My Quarter Century of Politics* (1920), II, 185.
[30] Shanks, *op. cit.*, p. 84.
[31] Addison P. Russell, *Thomas Corwin: A Sketch* (Cincinnati, 1882), pp. 44, 92.

fectiveness of his humor as a result of his gestures, facial expression, and powers of mimicry. A single account will illustrate the point. Rutherford B. Hayes, long an admirer of Corwin's speaking ability,[32] told this story:

> I remember one speech which I heard him make during the great campaign in which Zach Taylor was elected, in this speech he imitated Zach Taylor, Martin Van Buren and Lewis Cass. At the start he spoke of the three by name, but as he went on he dropped the names, and by the mere mention of the voices and action of the men, and by throwing into his voice and gestures their well-known characteristics, he gave his ideas of them.
>
> When he spoke of Van Buren his voice became oily and he appeared to be the gentlemanly diplomatic politician. He made the first index finger of his right hand go up and down through the air, illustrating the galloping of a fox, and without mentioning Van Buren's name that fox-like statesman was apparent to all.
>
> When speaking of Taylor he put on the fierce features and bluff tones of old Zach, and when he referred to Lewis Cass his appearance brought out the Whig idea of him as a money-lending grasping politician. About this time there had been a story published concerning Cass which stated that while he was civil governor of the Northwest Territory he had taken a poor woman's cow because she could not pay her taxes. Corwin brought out the idea by making his hand move in and out like the running of a cow, and when he spoke of Cass his face was the personification of that of the ideal Shylock.[33]

III

This was Tom Corwin, by the almost unanimous testimony of his contemporaries one of the greatest speakers of his time and a master of wit and repartee. Yet there was probably never a speaker who so thoroughly disparaged his most effective weapon. Time and time again Corwin called his fame as a humorist "the bane of my life," and warned his friends, "for God's sake, never cultivate the reputation of being a wit!"[34] As early as 1842 he gave this advice to young John Sherman; James A. Garfield heard it too, as did a graduating law class to which Corwin once spoke.[35] After hearing Donn Piatt, a promising young Ohio politician, tickle his listeners with humor, Corwin took him aside:

> Don't do it, my boy. You should remember the crowd always looks up to the ringmaster and down on the clown. It resents that which amuses. The clown is the more clever fellow of the two, but he is despised. If you would succeed in life you must be solemn, solemn as an ass. All the great monuments of earth have been built over solemn asses.[36]

Even twenty years after his warning to Sherman to avoid wit in his public speeches, Corwin still regretted his inability to follow his own advice. In 1861 Carl Schurz sought him out after his eloquent House speech as chairman of the Committee of Thirty-Three, urging the adoption of a last-minute compromise settlement with the South, and Corwin took the opportunity to admonish the young man:

> I want to say something personal to you. At Allegheny City I heard you speak, and I noticed that you can crack a joke and make people laugh if you try. I want to say to you, young man, if you have any such faculty, don't cultivate it. I know how great the temptation is; I have yielded to it. One of the most dangerous things to a public man is to become known as a jester.
>
> People will go to hear such a man, and then they will be disappointed if he talks to them seriously. They will hardly listen to the best things he offers them. They will want to hear the buffoon, and are dissatisfied if the buffoon talks sober sense. That has been my lot—look at

[32] See Charles R. Williams, ed. *Diary and Letters of Rutherford Burchard Hayes* (Columbus, 1922), I, 513, 546.

[33] In an interview with Frank G. Carpenter, c. 1893; Morrow MSS.

[34] To David Allen, for example; see *Western Star* (Lebanon), June 28, 1902.

[35] Sherman, *Recollections* (Chicago, 1895), pp. 62-63; Josiah Morrow, *Life and Speeches of Thomas Corwin* (Cincinnati, 1896), pp. 89-90; Clark, *op. cit.*, II, 186.

[36] Henry Howe, *Historical Collections of Ohio* (Columbus, 1888), III, 442.

my career. I am an old man now. There has always been a great deal more in Tom Corwin than he got credit for! But he did not get credit because it was always expected that Tom Corwin could make people laugh. I do not know but they expected jokes from me in the House today. That has been my curse. I have long felt it, but then it was too late to get rid of the old reputation and to build up a new one. Take my example as a warning.[37]

How right was Corwin in his judgment of the effect upon his career of his use of humor? Would history have hailed his name had he been able to curb his love of wit and satire? Probably not, for Corwin's disparagement of his humor was at least in part a rationalization for another and more fundamental fact. Perhaps more than any other American politician before William Jennings Bryan, Tom Corwin was guilty of advocating the right causes at the wrong times in history. He might have been elected president in 1848 (he had been one of the leading Whig candidates in the winter of 1846-47) but for his vigourous attack in the Senate upon the doctrine of Manifest Destiny and the war against Mexico; one editor called it "the most violent anathema which we have yet seen hurled against the honesty, the good faith, and the rectitude of the American government. . . ."[38] It was little consolation that William Seward was later to say that in his position Corwin had better served the cause of humanity by refusing to support his country.[39] In his attempt to assume the role of a statesman in 1847 Corwin laid aside the political acumen which might have warned him that no man can create and lead an overt opposition to his nation's wars without paying a great price. The history of the Tories of 1776 and the "Blue Light" Federalists of 1812 should have told him that.

Even in his powerful polemic against the Mexican War, the most significant speech of his career, among Corwin's most effective weapons were the broadsword of humor, the rapier of stinging satire, and the dagger thrust of invective. One reporter thought it both "a vituperative and comical speech;" another reported that Corwin fought against the war "for three mortal long hours as violently as our army fought the Mexicans at Monterey. He made lots of fun to boot; for the Senate and galleries were grinning at his drollery during the whole time."[40] No matter how serious the issue or solemn the occasion, Corwin could not hold back a jest or a gibe. And from the standpoint of popular appeal his advocacy was undoubtedly the more effective for his ready use of wit and humor. If history has marked Tom Corwin down only as the champion of a lost and almost forgotten cause perhaps it was the issue which defeated him, not the weapons with which he fought.

[37] *Reminiscences* (1907), II, 215.

[38] *Daily Union* (Washington, D. C.), Feb. 23, 1847.

[39] Speech reported in New York *Times*, Dec. 20, 1865.

[40] *Cleveland Times*, Feb. 24, 1847; *Ohio Statesman* (Columbus), Feb. 15, 1847. See also Sargent, *op. cit.*, II, 313.

SHERIDAN'S SPEECH ON MRS. FITZHERBERT

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A SPEAKER should not distort the principles of rhetoric by using the same speech to persuade his listeners to draw opposite conclusions. Unless he wishes to take a purely expository position, he should either affirm or deny. He should not do both. If he is for war, he should not be for peace. If he is for high imposts, he should not be for low. If he is for Hastings, he should not be against him.

In the dark closets of rhetorical history, however, are notorious examples of straddle speeches wherein the orator, flouting the moral principles of public discourse, attempts to draw opposite conclusions within the same speech. One of these is the speech of Richard Brinsley Sheridan on May 4, 1787, on behalf of Mrs. Maria Anne Fitzherbert, the quasimorganatic wife of the Prince of Wales. It is not a long speech. It occupies only a column in the *Parliamentary History*. It created no great sensation when it was delivered. Yet nearly all biographers of Sheridan have given careful attention to the circumstances of the speech. For more than half a century, London circles speculated about the incident, and about the purpose and meaning of Sheridan's words.[1]

I

At the time Sheridan made the speech, he enjoyed a considerable reputation as a powerful and compelling orator. The point is important to remember, as the subtleties and complexities of the Fitzherbert incident would have no doubt overwhelmed anyone who was fearful of being able to compel a respectful hearing. Much of Sheridan's reputation came from his speech in behalf of two other women, the Begums (Princesses) of Oude. This magnificent speech of five hours and forty minutes was a devastating attack upon Hastings' conduct of Indian affairs.[2] It was this speech which Pitt, Windham, Elliot, Chatham, Fox, and others described as possibly the greatest ever delivered in Parliament.[3] Sheridan's eloquence on this occasion was so overpowering that the House of Commons adjourned after only a brief discussion, the members feeling that they could not vote on so important a question while still under the orator's spell. During the weeks that followed the House voted to indict Hastings, and then turned its attention to the treaty of commerce with France, the state of trade with Portugal, the regulation of lotteries, and the test and

[1] Says Shane Leslie: "No Memoir or Letters or Biography of the last decade of the eighteenth century or of the Regency but dropped some allusion or hint or query."—*Mrs. Fitzherbert* (London, 1939), p. x. See also, besides other references to be cited, Lord Holland, *Memoirs of the Whig Party During My Time* (London, 1854), and *The Diaries of Sylvester Douglas, Lord Glenbervie*, ed. by Francis Bickley (London, 1928).

[2] The speech was delivered on February 7, 1787, about three months before the Fitzherbert speech. It is reported in the *Parliamentary History* (London, 1816), XXVI, 274-294.

[3] See the *Parliamentary History*, XXVI, 304; W. Fraser Rae, *Sheridan* (London, 1896), II, 60; *Historical Manuscripts Commission Reports (Rutland MSS)*, XIV, Appendix, 369. Sichel concludes: "Nobody could talk of anything but Sheridan's speech about the Begums of Oude."—*Sheridan* (Boston, 1909), II, 128. An illustrous tribute to the speech has been paid by Fox. In the evening of his career, looking back over a lifetime of parliamentary debate, Fox told his nephew, Lord Holland, that "Sheridan's speech on the Begums in the House of Commons was the best ever delivered in Parliament." Holland thought that Fox himself had done as well, but Fox declared, "I don't mean to say that I could not speak as well as Sheridan, but I never made such a speech as that."—*The Greville Diary* (London, 1927), I, 41.

corporation acts. It next took up a domestic problem of a highly delicate nature: the embarrassing predicament of his royal highness, the Prince of Wales.

The irresolute and irresponsible Prince had been a constant worry to the royal household on two counts—first, financial extravagance, and second, complicating entanglements with beautiful women. The interlude with the lovely "Perdita" Robinson is typical of both. This affair was settled for some five thousand pounds, Fox handling the sordid details with a sure touch and taking Perdita himself as his own commission. The relationship with Mrs. Fitzherbert, an attractive Catholic widow six years older than he, occupied a much longer and more detailed chapter in the Prince's life. He fell violently in love with her; on her part she liked him, but would have nothing to do with him unless he married her. His long letters, his tears and entreaties, even his threats of suicide, would not move her; marriage it had to be.

The Prince would have married her not unwillingly, except for the formidable difficulties presented by two English laws. One was the Act of Settlement of 1689, providing that any one who wedded a Catholic would forfeit all rights to the throne. The Prince might have made this sacrifice, but a second law complicated the problem: the Royal Marriage Act of 1772, forbidding any member of the royal household under twenty-five years of age to marry without the King's consent. There was no way to surmount this obstacle. The Prince, being under twenty-five, could not marry at all without the consent of the King, and the King would not allow his son to marry a commoner, especially one whose religion would keep him from the succession. Yet Catholic or no Catholic, throne or no throne, the Prince could not live without Mrs. Fitzherbert. She appreciated all the complexities of his position, but her moral and religious principles were high, and she wanted the formalities observed. She was willing to keep the marriage a secret, but she continued to insist upon a marriage.

The Prince finally devised an apparent solution to his problem by arranging a somewhat ambiguous ceremony, the details of which have long interested biographers. This ceremony, held on December 15, 1785, was solemn enough to satisfy Mrs. Fitzherbert, and the fact that it failed to comply with English law did not at the moment worry the Prince. In the months that followed the two were seen together so continually that Londoners began to gossip about their marital status. No one particularly objected to the Prince having a Catholic mistress, but gradually ugly rumors began to circulate that he had actually married her. These rumors, entwined with the perennial comments about the Prince's financial extravagance, caused repercussions in the highest social and political circles.

The matter was brought to the attention of the House of Commons on April 20, 1787, in a peculiarly oblique fashion. That day Alderman Newnham announced his intention to offer a motion, a fortnight hence, inquiring into the embarrassing situation of the Prince of Wales. Newnham's laconic statement aroused tremendous curiosity. Would the proposed motion limit itself to the Prince's finances, inviting a discussion of ways of increasing his allowance so that he could make repairs to his house, keep up his personal retinue, and liquidate his debts, or was it simply an entering wedge for the discussion of more delicate topics?[4] On the following

[4] *Parliamentary History*, XXVI, 1009-1010.

Tuesday, Pitt asked Newnham to enlighten the House as to precisely what he proposed to investigate, and Newnham replied that he had the Prince's financial situation in mind. Speculation still would not down, and three days later the question was renewed. On Friday a persistent Devonshire Tory, John Rolle, commented that the question had extremely grave implications, and in reality involved "our Constitution in church and state."[5] By now the cat was out of the bag. The question which alone involved church and state was the marital status of the Prince and his Catholic friend.

Next Monday, Fox sought to clear the air. He emphatically stated that the Prince was willing to answer the most pointed questions about his financial condition. He went on to say that so far as the "other circumstance . . . so full of danger to the church and state" was concerned, the Prince was equally ready to submit to inquiry. Some of the members, however, had been so impressed by the persistent rumors of a marriage ceremony that they wanted reassurance on that specific point. Fox felt that he was in a position to deny the marriage. As early as December 10, 1785, he had written a long letter imploring the Prince not to marry Mrs. Fitzherbert, pointing out all of the constitutional difficulties. The Prince categorically replied by return mail that no basis whatever existed for the rumors of his supposed marriage.[6] Some months later, when the rumors began to accelerate, Fox again confronted the Prince with them, and was met with such comments as "pooh," "nonsense," "ridiculous."[7] Fox therefore was confident that no marriage had occurred, and on the floor of the House denied flatly that the "other circumstance" could have happened, either in point of fact or in point of law—that no marriage of any kind had taken place. Finally, he declared that he spoke from direct authority—*i. e.*, from that of the Prince himself.[8]

As matters turned out, Fox's blunt comments aggravated the situation. Obviously, his speech put Mrs. Fitzherbert in a most unhappy situation. Moreover, his denial of the marriage was quickly met in the coffee houses with equally positive assertions that a formal ceremony had actually taken place, so that the Prince's position was not particularly strengthened. For the time being, however, the Prince felt relieved. At midnight that day he wrote that he "felt comfortable" about the affair.[9] He did not feel so comfortable the next morning when he faced Mrs. Fitzherbert. To her he pretended to have had nothing to do with Fox's speech, saying: "Only conceive, Maria, what Fox did yesterday. He went down to the House and denied that you and I were man and wife. Did you ever hear of such a thing?"[10] Mrs. Fitzherbert was shocked by the news. Later she told Sir Philip Francis that Fox had rolled her in the kennel like a street-walker. The Prince assured her that Fox had acted without authority. He sent for Grey, confessed the marriage, said Fox had gone too far, and asked Grey to smooth it over. Grey refused, and the Prince declared, "Well, if nobody else will, Sheridan must."[11]

[5] *Ibid.*, XXVI, 1049.

[6] *Memorials and Correspondence of Charles James Fox*, ed. by Lord John Russell (Philadelphia, 1853). II, 227-231.

[7] *The Croker Papers*, ed. by Louis Jennings (New York, 1884), I, 292.

[8] *Parliamentary History*, XXVI, 1070.

[9] *Memorials and Correspondence of Charles James Fox*, II, 234.

[10] W. H. Wilkins, *Mrs. Fitzherbert and George IV* (London, 1914), p. 140.

[11] *Ibid.*, p. 141. See also *Memorials and Correspondence of Charles James Fox*, II, 234, 235; Lord Holland, *Memorials of the Whig Party During My Time*, I, 205; Charles Langdale, *Memoirs of Mrs. Fitzherbert* (London, 1856), p. 29.

Sheridan called that same morning and found Mrs. Fitzherbert in "an agony of tears."[12] She told him she "was like a dog with a log tied round its neck, and they must protect her."[13] He assured her that Fox was misreported, and that he, Sheridan, would take "the earliest opportunity of correcting any impression which might be used to her prejudice."[14] As he left that morning he must have begun mentally to review the perplexities of correcting all of the impressions that were floating around. Obviously, he must somehow say that a marriage had taken place, in order to salvage the good name of a beautiful and intelligent woman, and restore domestic tranquillity to the Prince. Equally obviously, he must declare that no marriage had taken place, in order to save England the internal strife that would follow should the Prince's succession to the throne be invalidated. In one speech, he must both affirm and deny. "Of all the arts, rhetoric and dialectic alone prove opposites."

One can profitably conjecture, with Sheridan, upon the available means of persuasion.

Would a frank recital of the facts, an honest but gracious presentation of the dilemma, rescue the embarrassing situation? Could one successfully argue that the laws regulating royal marriages were outmoded and should be overlooked in the face of extenuating circumstances? Obviously not; the situation involved grave questions of honor and integrity. To cast a shadow upon Mrs. Fitzherbert's situation, or to suggest that the Prince had not been entirely frank, would defeat the purpose of making the speech. Moreover, to urge repeal or amendment of the law of the land would revive the old bitterness between Catholic and Protestant.

Would it be possible to present the facts somewhat indirectly or obliquely? Was there any evidence for suggesting that Fox "misunderstood" the status of the Prince's marriage, or that the Prince "did not realize" that the wedding ceremony had certain constitutional irregularities, or that he had "overlooked" the great statutes of 1689 and 1772? By the time all these errors of judgment had been heaped upon the heads of the principals, their situation would have been past retrieving.

Would any sort of humorous presentation resolve the dilemma? The atmosphere was far too grim; the question involved "our Constitution in church and state"; the issues were described as "menacing."

All of these speculations heighten appreciation of the ingenuity and the simplicity of the plan Sheridan actually adopted.

II

When the House convened on that May 4, with more than four hundred members present, Alderman Newnham took the floor and briefly announced that he would not present his motion inquiring into the debts of his royal highness. Over the week end an agreement had been reached concerning ways of financing the Prince's obligations.

Some of the contemporary accounts indicate that this announcement caused "general joy," but an examination of the parliamentary record gives the strong impression of a dangerous undercurrent of perplexity and dissatisfaction. Pitt commented that Newnham's motion had never been necessary, and that he was glad he and the worthy alderman were at last of the same opinion. This statement led Rolle to threaten to denounce the terms of the agreement, if

[12] *The Croker Papers*, I, 293.
[13] Wilkins, *op. cit.*, p. 129.
[14] *The Croker Papers*, I, 293.

he should later learn that they were humiliating to the country; and it provoked Fox into retaliating that the motion should have been made, and that "subsequent acts" would prove whether or not it had been necessary.

These preliminary sallies led to a further display of ruffled temper by Pitt, Fox, and Rolle. Pitt repeated that the motion was never necessary, and made veiled assertions about the "terms" and the "substantial acts." Rolle re-echoed his threat to denounce the terms, if dishonorable. Pitt praised the King for his uniform and consistent behavior, as if to give to the King all credit for working out a satisfactory settlement; Fox praised the Prince for his equally uniform and consistent behavior. At this point Pitt showed some sign of wanting to terminate the discussion, but Sheridan could not let the meeting adjourn without making his speech. The situation, if anything, was even more ticklish than before, since Sheridan now had to bring the dilemma of the Prince's marriage before the House in order that he might dodge it or resolve it.

Sheridan's first words were highly conciliatory: he joined with Pitt in expressing the hope that the *conversation* would not be prolonged. The available texts of his speech are fragmentary, and no critic should attach much importance to single words or phrases, but the word "conversation," if Sheridan used it, is an understatement for what might have been called a "discussion" or perhaps even an "altercation." He went on to assure his listeners that he was positive that the conversation would not end in serious differences of opinion; he was sure that "upon that day there existed but one feeling, and one sentiment in the House—that of a heart-felt satisfaction at the auspicious conclusion to which the business was understood to be brought."[15] The conciliatory mood was not accidental, for he went on to insist that members should not argue as to whether the King and his ministers, or the Prince and his advisers, should receive principal credit for the successful outcome of the negotiations. So far as Sheridan was concerned, let the King and his ministers have the credit, but let every one remember that throughout the Prince acted with good judgment and good sense. Perhaps these opening words—and the eloquent way in which they were uttered, for we are told that Sheridan spoke with great feeling—tended to allay the hostility that Pitt, Fox, and Rolle had stirred up.

Sheridan then moved directly to the first of the two tasks before him: to create good will for the Prince. By a neat transition, he swiftly went from the consideration of the Prince's finances to a discussion of his general behavior. "Though his Royal Highness felt the most perfect satisfaction at the prospect before him," said Sheridan, ". . . he was convinced that the idea of relief from pecuniary embarrassment . . . had the least share." The Prince, let it be remembered, had offered to answer questions of any sort about his conduct: "yet did he also desire it to be distinctly remembered, that no attempt had at any time been made to screen any part of his conduct, actions, or situation, from their view; and that he had even offered to answer himself any question which could be put to him." That fact was literally true. Fox, in his speech of April 30, which the members no doubt recalled, had clearly said that the Prince was willing to answer questions.

With the next sentence, Sheridan reached a high level of adroitness: "That

[15] Unless otherwise indicated, the text quoted is that of the *Parliamentary History*, XXVI, 1079-1080. See also the versions in Sheridan's *Speeches* (London, 1816; another edition, London, 1842).

no such idea had been pursued, and that no such inquiry had been adopted, was a point which did credit to the decorum, the feelings, and the dignity of Parliament." The psychology was that of indirect suggestion. If it was decorous, sensible, and dignified to refuse to question the Prince two weeks ago, it is certainly decorous, sensible, and dignified to refuse to do so now.

By such statements as these, Sheridan deftly blended the moral and financial elements of the Prince's situation, as if to say that the settlement of the debts somehow forgave the illegal marriage. Sheridan did not linger over the Prince's offer to stand an investigation, and, more significantly, *did not renew the offer*. Instead, he went on to congratulate Parliament for its decorum in not accepting such a proposal. Those who respected the dignity of Parliament would drop the marriage business, and match the Prince's gentlemanly offer to answer questions with an equally gentlemanly refusal to ask them.

What Sheridan *did not say* in this speech is equally important with what he did. Sheridan neither affirmed nor denied that the Prince had married Mrs. Fitzherbert. He omitted all reference to the marriage. The extant texts are silent about the marriage ceremony. Years later the Prince himself said that in many readings of the speech he could find no confirmation of any marriage.[16] Sheridan launched his appeal at probably the highest available level: the fairness and the gallantry of his listeners. No doubt they were sufficiently responsive to an appeal to their gentlemanly instincts to be willing to overlook mere matters of legality or even merer matters of woman's virtue.

With this task completed, Sheridan turned to the second, complementary, problem of restoring the good name of Mrs. Fitzherbert. His handling of this fragile situation was highly tactful. The exact language he used has escaped us, but it must have greatly intrigued the fancy of the various individuals who reported the speech. One can imagine the hurried note-taking that went on, and later the mental effort of each reporter to reconstruct Sheridan's words, as shown by the following versions:

The *Parliamentary History* says:

> He concluded with paying a delicate and judicious compliment to the lady to whom it was supposed some late parliamentary allusions had been pointed, affirming, that ignorance and vulgar folly alone could have persevered in attempting to detract from a character, upon which the truth could fix no just reproach, and which was in reality entitled to the truest and most general respect.[17]

This version appears in the 1816 edition of Sheridan's *Speeches*:

> There was another Person entitled in every honourable and delicate mind to the same attention, whom he would not otherwise attempt to describe, or allude to, but by saying it was a name which malice or ignorance alone could attempt to injure, and whose conduct and character claimed, and were entitled to, the truest respect.[18]

The 1842 edition of Sheridan's *Speeches* has a slight variation in the latter part of the passage:

> . . . or allude to, except that ignorance or vulgar malice alone could have persevered in attempting to injure one on whose conduct truth could fix no just reproach, and whose character claimed, and was entitled to, the truest and most general respect.[19]

The reporter for the London *Chronicle* summarized the passage as follows:

> He then, with great feeling, adverted to the cruel insinuations which might possibly have wounded the feelings of *another person*, whom every delicate and honourable mind must wish to shield from unmerited suspicion, what-

[16] *The Croker Papers*, I, 293. He told Croker in 1825 that he "never could discover . . . any confirmation of that absurd story of my supposed marriage."

[17] XXVI, 1080.

[18] I, 380.

[19] I, 310.

ever conclusion malice or ignorance might presume to draw; it was only from the prejudiced and uninformed that the conduct and character of the person he alluded to could fail to meet with the truest and sincerest respect.[20]

The reporter for the *Gentleman's Magazine* edited his account as follows:

Mr. Sheridan . . . with great feeling observed upon those cruel insinuations which had been thrown out during the agitation of his subject, tending to wound the feelings of *another person*, whom every mind, tinctured with honor and delicacy, would wish to shield from obloquy and injurious suspicions; and to whom every praise, which the finest and most valuable qualities of the heart could claim, was unquestionably due.[21]

On the basis of these five texts, these conclusions may be drawn as to what Sheridan actually said:

1. Sheridan did not mention Mrs. Fitzherbert by name, but referred to her as "another person."

2. He made pointed reference to the attacks upon her character. Those who launched such attacks were motivated by "ignorance," "malice," and "folly." Note the recurrence of these terms in the first four texts quoted: "ignorance and vulgar folly," "malice or ignorance," "ignorance or vulgar malice," "malice or ignorance."

3. He used the idea of "delicate" or "delicacy." In the first text, he is said to have paid a "delicate" compliment; in the next three texts, those of "honorable and delicate" mind (or "delicate and honorable" mind) (or mind "tinctured with honor and delicacy") are referred to.

4. He concluded in high praise of Mrs. Fitzherbert. This conclusion very probably contained the idea that she, or her name, or character, was entitled to respect. Note the phrases: "truest and most general respect," "truest respect," "truest and sincerest respect."

The listener might draw from this speech almost any conclusion he wished. It is thus an excellent example of rhetoric in the worst sense of the term. If the listener were a man of honor and also a friend of the Prince, he might mentally summarize Sheridan's speech as follows: "The Prince has shown such sound judgment, such openness of character, and such willingness to stand investigation, that he certainly could not have committed the foolish act of actually marrying a Catholic." And if he were a man of honor and also a friend of Mrs. Fitzherbert's, he would focus upon the reverse side of the coin of Sheridan's argument, and conclude: "Mrs. Fitzherbert is a lady of such high moral standard, and one who is entitled to such general respect, that her part in this business must be beyond all reproach."

Sheridan's modes of persuasion were not logical, but emotional. The appeal was to those who appreciated gallant instincts and gentlemanly conduct. He solved his rhetorical problem by putting his listeners into such a friendly frame of mind that no one would want to carry the Prince's dilemma to its logical contradictions.

Nobody was fooled by the day's business. Pulteney wrote the Duke of Rutland: "Sheridan . . . [said] today in the House her situation was truly respectable, at which every one smiled."[22] Malone wrote, somewhat ironically: "The best of all was Sheridan's very gravely saying in the House, when the whole business was over, that he was sure it was impossible this lady could suffer in the smallest degree in the mind of any one of sentiment, delicacy, and

[20] LXI, no. 4751 (May 3-May 5, 1787), 426.

[21] LVII (December, 1787), 1087. This version is apparently a second-hand rewriting of the version appearing in the *Chronicle* or elsewhere.

[22] *Historical Manuscripts Commission Reports* (Rutland MSS), XIV, Appendix 1, 387.

honour!"[23] Members smiled at Sheridan's words, but they kept their seats. And to keep one's seat at that particular moment indicated that one had been persuaded (entirely without logic?) to ignore the statutes of 1689 and 1772 with their deeply-rooted implications for both the church and the constitution. Keeping one's seat probably also indicated that one's primary concern was for the Prince rather than for Mrs. Fitzherbert's sensitivities.

III

The incident had several outcomes, all interesting.

For a time, Mrs. Fitzherbert's position in society was enhanced. Edmond Malone, puzzled to know "what rules the ladies govern themselves by," noted that she "queens it as much as ever."[24] Tories and Whigs, Catholics and Protestants surrounded her. Some thought the predicament invested her with a new glamor; others sympathized because they felt she was being persecuted by church and state. That she should be received more than ever struck the Archbishop of Canterbury as being "very odd."[25] Her situation indeed deserved sympathy, for though she was given a passing respectability by Sheridan, the pressure of politics later drove the Prince to make a formal marriage with some one else.

The Prince's financial situation was greatly improved. Later in the month the King gave him £10,000 from the Civil List, and the faithful Commons voted £221,000 to pay his debts and to complete Carlton House.[26] Of even greater importance to him was the fact that Sheridan's speech forestalled possible exposure of his illegal marriage.

Sheridan's part in the business was not universally praised. Malone's ironic comment has already been quoted; and Pulteney wrote that Sheridan acted "foolishly."[27] The Prince looked upon it as mere gallantry.[28]

If Sheridan's speech is only a gallant impulse, it is perhaps the most conspicuous example of gallantry in British oratory. Sheridan's audacity is also praiseworthy. Pitt did little to help the Prince; Fox, after his fateful initial attempt, could do nothing; and Grey refused point blank. Aside from his gallantry and audacity, the significant conclusion is that Sheridan's rhetorical ambidexterity was largely responsible for averting an unpleasant internal situation. The powerful anti-Catholic forces then existing in England would have taken very seriously the facts of the Prince's marriage. The events leading up to the abdication of Edward VIII in 1936 are grimly remindful that personal matters can shake a throne. Sheridan's speech of May 4, perhaps foolish, probably inspired by gallantry, but certainly persuasive, materially helped to avoid a similar crisis in 1787.

[23] *Ibid.*, XIII, Appendix 1, 53.
[24] Letter to Charlemont, June 9, 1787. *Idem.*
[25] Wilkins, *op. cit.*, I, 143. In 1802 Mrs. Armistead suffered the same experience; when Fox announced their marriage, many dropped her who had received her when she was in the more exalted position of being his mistress.
[26] *Parliamentary History*, XXVI, 1207, 1210.
[27] *Historical Manuscripts Commission Reports*, XIV, Appendix 1, 387.
[28] *The Croker Papers*, I, 293.

A CENTURY AND A THIRD OF SPEECH TRAINING AT HAMILTON COLLEGE

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CHARTERED on May 26, 1812, Hamilton College is the third oldest liberal arts institution in New York State. It is antedated only by Columbia and Union. The College sprang from Hamilton Oneida Academy, founded in 1793 by the wilderness missionary, Samuel Kirkland, who envisioned cultural benefits for the State from jointly educating sons of red men and of white settlers; only the latter proved amenable to such discipline.

I

From the outset the College has made room in its plan of instruction for exercises in the spoken word. It is recorded that even earlier, in Academy days, on October 11, 1809, a contest was held in the Clinton church with fourteen students competing in declamation.

Laws of the College, enacted by the Board of Trustees in 1813, state that in freshman year "one student is required to declaim every day before his tutor and class. And to declaim in the chapel before the faculty and all the students, as often as it shall be thought proper by the faculty, taking into consideration the numbers in the classes." In sophomore year the requirement was "one composition in rotation and one declamation each day." In junior year the requirement was increased: "English composition and declamation, with the addition of Forensic Disputation, on Wednesday of each week." In the first term of senior year students engaged in Forensic Disputation twice each week at 4 o'clock P. M.; and in the second term Disputation was continued together with a study of Duncan's Logic and "Locke on the Understanding, with the exhibition of arguments and sentences." On September 13, 1814, the Trustees established prizes for excellence in public speaking.

The earliest extant catalogs of the College are merely lists of trustees, faculty, and students. In the catalog published on December 1, 1823, however, this statement appears at the end of course lists: "In all the classes there are stated and frequent exercises, in Composition and Declamation; and in Junior and Senior Classes, of Forensic Disputation also, before their instructors." For fifteen years this sentence was printed in each catalog, and for the year 1838-39 it was augmented thus: "On Wednesday and Saturday students attend public exercises in the Chapel of Declamation, Select Translations from the Classics, Original Essays, and specimens in Oratory."

II

Early in the life of the College two literary societies, Phoenix and Union, were formed, to one of which every student was expected to belong. These organizations were active from 1812 to about 1850. They possessed growing libraries, elected officers, appointed critics, and held frequent debates and discussions of public affairs. Most boys who attended college in those early days intended to enter one of the "learned professions"—the ministry, law, medicine, or teaching. They were often told, and they believed, that they were to be leaders of their generation.

What questions engaged the thinking, writing, and utterance of young men in these literary societies? They were heed-

ful of their world, its forces, needs, and problems. They debated such questions as these: Ought the United States to assist the Greeks in obtaining their independence? Ought imprisonment for debt to be abolished? Would it be politic for the United States to give the Indians the rights of citizenship? Ought the Christian powers to join in extirpating the Piratical powers of Barbary? Would it be proper for the United States government immediately to liberate the slaves? Ought representatives to be governed by the will of their constituents?

But these boys were not always serious; they had their lighter moments when they whetted their wits and power of invention on questions that would scarcely bear up under common tests of debatability: Is there any foundation for a belief in witches? Is it consistent with female modesty to sue for breach of promise? Is the state of matrimony preferable to the state of celibacy? Are females inferior to males in point of intellectual endowments?

Two exercises gave every Hamilton man who completed the four-year course an especial sense of public appearance: the Commencement program, and Junior Exhibition. It was accounted a privation to be denied the privilege of speaking on these occasions. The departmental head personally coached and drilled each participant in these exercises. From 1815 until about 1885 normally every senior spoke on the Commencement platform, and the program lasted throughout the day.

Similarly, beginning in 1822 and continuing until 1879, every Junior class held its annual "Exhibition," usually in early April. Until 1850 every program began with an original Latin oration. In 1838 one participant gave his oration in Greek. Soon thereafter speeches in French and in German were presented. This practice was truly exhibitory, more a matter of sound than of sense to the audience, but young men have always liked stunts. After 1850, all Junior "Ex." speeches were given in English. In the early days these programs occupied the morning and the afternoon; later they filled the afternoon and evening. They were gorgeous affairs, enlivened with band music and beautified with garlands. To these high social events people flocked from Utica and neighboring villages, and admiring friends often brought bouquets for their favorite speakers. But to all this vernal beauty a common touch was added in 1850, which in the later days of Junior "Ex." became vulgar and even obscene. Burlesque programs lampooning the speakers were distributed for the merriment of the audience. In the late '60's these high jinks were carried to such extremes of bad taste that they were heartily condemned. Soon they were partially cleansed and then discontinued.

To numerous collegians Junior "Ex." was the crown of the course. It offered no prizes to dazzle eager aspirants; it occasioned no vain boasting over successes; it saddened no hearts because of failure; it blasted no judges with curses; it disappointed no friends. It was a "contest without an issue"—a contest for public approval.

III

Hamilton's good name for substantial training in speech was established over a period of forty-five years, from 1841 to 1885, by three teachers of exceptional skill, diligence, and devotion: Henry Mandeville, 1841-49; Anson Judd Upson, 1845-70; and Henry Allyn Frink, 1872-85.

Professor Mandeville, a graduate of Union College in 1826 and of the New

Brunswick Theological Seminary in 1829, came to Hamilton College with much experience in writing and speaking. He assumed duties that had previously been performed by the President of the College and other faculty members. He gave the Department a sense of form and integration. He wrote his system of reading and speaking, published in 1845, according to which the structure of the sentence should control its delivery. For fifty years Mandeville's *Elements of Reading and Oratory* was a standard text in the first term of freshman year.

In 1843 the faculty adopted this rule: "On Wednesday and Saturday of each week all students are required to attend public exercises in the Chapel, of declamations, select translations from the classics, and original essays and orations." These "rhetoricals," so-called, were continued for nearly a hundred years and gave large opportunity for practice under criticism. For about forty years this was the procedure: on Wednesday noon of each week four freshmen, four sophomores, and four juniors gave declamations before the assembled college; on Saturday noon of each week two from each lower class read essays, two juniors presented discussions, and two seniors gave orations. Thus each student appeared five or six times in each of his first three years. Audiences became critical and readily showed their approval of meritorious work, their disapproval of bumptious and slipshod performance. In later years the Wednesday meetings were used for declamation by the three lower classes, the Saturday meetings for junior discussions and senior orations.

Mandeville's enthusiasm was shared by his pupils and was transmitted to his successor, Anson Judd Upson, '43, who worked under and with Mandeville for several years, and who headed the Department in 1849.

Building on foundations firmly laid by his predecessor, Professor Upson enlarged and improved the work of his Department. He acclaimed the classifications of Mandeville's sentential system as basically sound because they led to conversational utterance. He deprecated the inflammatory style of speaking and taught in the earnest belief that oral communication is a powerful means of advancing good ideas. One of his friends and pupils, Professor Oren Root, Jr., of the mathematics department, said of Upson: "He used to best advantage all there was in him. He did not drill men to imitate him, but to express themselves in the best fashion. He even taught men to speak better than he could."

Professor Upson and his successor served the College for a period of four decades that were ideally adapted to the stimulation and growth of rhetorical interests. The day of multifarious extracurricular activities had not yet dawned. Organized athletics with time-consuming schedules and with all their captaincies and managerships were as yet uninvented. House parties had not been devised. Collegians had time to write carefully for the *Hamilton Literary Monthly* and to compose thoughtful speeches for term use and for prize competition. Fraternities ministered to the social needs of their members, and did much more: they struggled with one another for scholastic honors and prize appointments. Older members labored with younger ones, coached them, drilled them, stimulated them to fever pitch. This was the Hamilton tradition until 1900 and later.

In such an atmosphere, Upson, with his wide knowledge of English authors, his unusual gift of expression, his rare power of analysis, and his passion for

teaching, produced uncommon results. Trustees, alumni, and friends of the College came to hear the boys speak and usually pronounced them good. Utica newsmen attended all public speaking events and published critical judgment on the work of each participant.

IV

Endowment gifts for prizes in writing and speaking flowed to the College. The first of these was a fund of $1,000 begun in 1854 by the Hon. Aaron Clark, and later increased by Henry A. Clark, '38, the interest to be used annually as a prize to a student excelling in original oratory. The competition was limited to members of the senior class. Each composition was restricted to 1,200 words. The six competitors whose orations, written on prescribed subjects, were adjudged by a committee of the faculty to be the best, were appointed to speak on the first Wednesday evening in June. The faculty sat as a board of judges and awarded the prize, taking into account thought, composition, style, and delivery. No effort was spared by the instructor to bring out the characteristic powers of each speaker and to ready him for the best performance of which he was capable. There is no gainsaying the cultural effect of this competition in the nineteenth century. In a rural college that was small, isolated, and poor in most things except natural beauty, Clark Prize stimulated boys to careful thinking, choice composition, physical and mental poise, and refined utterance. Country lads were quickened to finer tastes and sympathies; to the gratification of their friends and fellows they often acquired a touch of urbanity. Whether properly or not, it was for fifty years and more accounted by many folk that to win Clark Prize was the first honor of the course. The latest competition, the 88th, was held in 1942.

Of almost equal distinction was appointment to prize debate. In 1866 Charles C. Kingsley, '52, generously contributed to the endowment of the chair of Logic, Rhetoric, and Oratory and donated a fund for a new competition in extemporaneous debate. The first Kingsley Prize Debate was held on July 15, 1867, under the direction of the Kingsley Professor of Rhetoric and Oratory. From the senior class four men were chosen with the highest average in extemporaneous speaking during junior and senior years. The position of debaters on the affirmative and the negative was determined by lot in advance; the order of speakers on each side was determined by lot just before the debate. (At a much later date this plan caused a quipping youth to remark: "Well, I've drawn the worst place on the wrong side of a rotten question.) Originally each contestant was called twice and was allowed time periods of 15 and 10 minutes. Prizes of $70 and $30 were awarded by a committee of three men, not members of the faculty. In 1872 six debaters were appointed and time periods were reduced in length. In 1935 the number of appointees again became four. To honor a college benefactor the name of the competition was changed in 1879 to be known as the McKinney Prize Debate. The latest exercise of this sort, the 75th, was held in 1943.

Note should be taken of the so-called "winter orations" written by seniors and submitted in February. In 1863 Chancellor John V. S. L. Pruyn of the University of the State of New York endowed an annual prize for the student writing the best oration on "The Political Duties of Educated Young Men." Likewise, in the same year, Franklin H. Head, '56, donated $1,000 to provide a

prize for the senior writing the best oration on a theme relating to Alexander Hamilton. In 1872 a friend of the College gave a fund for a yearly prize to the senior writing the best oration on a theme in Biblical science. When the Commencement program was shortened in the early '90's appointed speakers became the salutatorian, the winner of Clark Prize, the successful competitors for Pruyn, Head, and Kirkland prizes, and the valedictorian.

Beginning in 1829 a declamation contest, including freshman and sophomore speakers at first and later four appointees from each of the three lower classes, was held on the evening before Commencement. Two prize awards of choice books were made to men adjudged to be the best speakers in each class group. Known as the Kingsley Prize Contest from 1866 until 1878, it later was named the McKinney Prize Contest. The latest competition of this kind, probably the 114th, was held in 1943.

After a brief interval from 1870 to 1872, when Samuel D. Wilcox, '66, headed the speech work, Professor Henry Allyn Frink, valedictorian of the Class of 1870, took charge of the Department. A pupil of Upson's, he served it with equal competence, zeal, and devotion until 1885 when he was called to Amherst College. He was generally appreciated as a fine literary critic and coach of speaking. Foundation gifts for the McKinney prizes in debate and declamation were donated through his influence. He exerted himself not to teach a few students of rare natural gifts to become exceptional writers and speakers, but to bring the whole group to as high an average of cultured performance as four years of training would permit.

In 1876 and 1877 intercollegiate contests, perhaps unique in the annals of such relations, were held in New York City. Some ten or twelve colleges, all larger than Hamilton, competed in Latin, Greek, mathematics, and original oratory. In early January, 1876, at the Academy of Music, Julien M. Elliot, '76, the Hamilton representative, speaking on *The Heroic Element in Modern Life* won a unanimous decision from the judges who were William Cullen Bryant, Whitelaw Reid, and George William Curtis. The next year Frank F. Laird, '77, represented Hamilton with an oration on *The Negro in American History* and also won a unanimous decision. It was then that a partisan remarked: "We need but one more year to take out a patent right in the business." For their success Elliot and Laird gave Professor Frink full credit and praise.

V

During its latest, as in its earliest, days Hamilton College has required four years of speech training, at present counting for 13 hours of credit. In curricular work extemporaneous speaking on public questions and on topics springing from various courses has progressively replaced declamations, now restricted to the first semester of freshman year. For off-campus assignments the Department has steadily used the largest number of men compatible with competent representation.

THE BASES OF WILLIAM E. BORAH'S SPEECH PREPARATION

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BUSY with his legislative and political career, William E. Borah, the famous senator from Idaho, left little direct testimony concerning his speech methods and his speech philosophy. Modestly he asserted that he had "no particular rule" worthy of attention.[1] Nevertheless a study of his speaking practices reveals that he had some definite notions concerning oratory. Of these, his basic ideas on preparation are the concern of this paper.

I

Borah believed that the first qualification of the successful orator is to master completely his subject.[2] From childhood he had been, what one writer termed, "an omnivorous reader";[3] in Washington he won the reputation of "a great bookworm."[4]

He had read extensively in the works of Emerson, Swift, Hawthorne, Balzac, Dickens, Thackeray, Milton, Dante, and Shakespeare.[5] Daily he read his Bible.[6] Diligently he had studied the development of the Constitution and the Monroe Doctrine. He was thoroughly familiar with writings of Washington, Jefferson, and the other Founding Fathers. He followed carefully the oratorical careers of Burke, Pitt, Fox, Webster, Phillips, and Lincoln. When he needed this store house of information, his memory seldom failed him. Frequently he substantiated an argument by historical example or a direct quotation.[7]

Borah's immediate preparation for a speech or debate was extensive and complete. His preparation for debate on the League of Nations which took place between 1918 and 1920 commenced as early as 1915.[8] In some of his own books, he underlined valuable material and indexed it on the flyleaves.[9] Mr. Earl Venable, Borah's secretary from 1910 to 1920, relates how his employer kept him busy getting books and materials from the Library of Congress. One of the librarians, a personal friend of the Idaho senator, was constantly on the alert for items the Idahoan could use and would enjoy.[10] Books, overflowing his bookcase, were usually piled on his desk, the floor, his lounge, the mantle of the fireplace, and on the tops of the filing cabinets.[11]

Nor did he hesitate to write his friends, individuals associated with the activity, or prominent authorities for information on some special phases of the topic. If the first reply was not sufficiently clear or definitive, he wrote a second time, asking more specific questions. On the League debate among his correspondents were Albert J. Beveridge, former senator from Indiana; Edward

[1] Harrison M. Karr, *Your Speaking Voice* (Glendale, California: Griffin-Patterson Publishing Co., 1938), pp. 23-24.

[2] William E. Borah, "Lincoln the Orator," *American Problems* (1924), pp. 32-33.

[3] William K. Hutchinson, "Hobbies of the Great: William E. Borah," Richmond (Va.) *Times Dispatch*, July 22, 1925.

[4] William Hard, "Friendly Enemies," *Liberty Magazine*, March 27, 1926, pp. 20-21.

[5] S. J. Woolf, "Borah Looks to Emerson As a Guide," The New York *Times*, Nov. 13, 1927, Sec. V., p. 3.

[6] Borah to H. W. Thompson, June 15, 1918, *Borah Papers*, Library of Congress.

[7] Waldo W. Braden, *A Rhetorical Criticism of Invention of William E. Borah's Senate Speeches on the League of Nations, 1918-1920*. Doctoral dissertation, State University of Iowa, 1942.

[8] Borah to Alton B. Parker, December 28, 1915, *Borah Papers*.

[9] Examples are found in some of the books from his library deposited at the University of Idaho.

[10] Interview of Mr. Earl Venable, Washington, D. C., June 5, 1941.

[11] *Christian Science Monitor*, November 10, 1926, p. 1.

C. Stokes, ex-governor of New Jersey; James M. Beck, New York attorney; George Harvey, editor of the *North American Review;* Frank A. Munsey, editor of the New York *Sun;* and Daniel F. Cohalan, Irish-American leader.[12]

II

According to Miss Cora Rubin, his secretary from 1907 to 1940, he employed a definite method in gathering material for his speeches. When he became interested in a subject, he placed in his file a large envelope or folder labeled with the appropriate title.[13] Herein were filed letters, pamphlets, petitions, newspaper clippings, articles torn from magazines, and notes taken on his reading. He underlined important passages, scribbling sometimes on the margin a note of identification or simply "reread." He might test the oral quality by reading it aloud. Sometimes he memorized choice sentences. Those that he particularly liked he asked his stenographer to copy, adding ideas of his own that flashed into his mind.[14]

Another important phase of his preparation was his efforts to crystallize his ideas. He did not write his speeches. However, frequently he did write magazine and newspaper articles on the subjects about which he spoke.[15] For press releases he sometimes dictated the introduction or conclusion or a brief summary of what he intended to say in a coming speech. Although earlier in his career he may have written some of his speeches, later he seldom, if ever, followed this practice except for radio addresses.[16] A manuscript interfered with his delivery, he said. In refusing to supply advance copies of some speeches, he stated that he had not prepared anything in advance but expected to speak, "as I find it always necessary to do in public audiences, almost entirely from notes and very meager notes at that."[17] Attempts to write a political speech, he complained, generally resulted in "being stiff and inappropriate to the particular spirit of the occasion."[18]

III

Borah believed that a speaker should let the occasion and the audience guide him in his presentation. "The effectiveness of a speech is determined largely by the assistance, or inspiration which a speaker receives from his listeners. If he has his subject thoroughly in hand, he must depend in a very large measure upon the audience to determine what course he is to pursue in presenting it. No man was ever persuasive in his study room. If he is effective, it is because his audience helps him."[19]

In accepting invitations to speak he carefully inquired as to the nature of the occasions. In explaining his concern he said, "it makes a difference you know in a man's preparation."[20] He carefully considered the occasion of his Senate utterances. In fact herein lies a partial explanation of why he received such wide consideration in the press. He

[12] Braden, *op. cit.*, pp. 319-326.

[13] Among his private papers are several of these enevelopes or folders. One, for example, is labeled "League Court Documents Read and Analyzed." This envelope still contains the material which he collected in the twenties.

[14] Interview of Miss Cora Rubin, Washington, D. C., June 4, 1941.

[15] I have a list of over fifty articles which Borah wrote during his sojourn in the Senate, which appeared in over twenty different magazines. Among the magazines are *Forum, Colliers, Scribners, Christian Century, Outlook, Independent, Current History,* and the *North American Review.*

[16] Letter to writer from Miss Cora Rubin, October 3, 1940.

[17] Borah to James T. Williams, Jr., September 9, 1919, *Borah Papers.*

[18] Borah to Will Hays, August 31, 1914, *Borah Papers.*

[19] Borah to Miss Jean DeHaven, August 4, 1937, found in *An Investigation of William E. Borah's Use of Argumentation in Congressional Debate.* Master's thesis, University of South Dakota, 1939.

[20] Borah to H. M. Daugherty, February 9, 1914, *Borah Papers.*

stated that he seldom knew when he was going to address the Senate, for so much depended upon what took place and the "turn" of debate there.[21] In the League debate, for example, I have been unable to discover a single instance when he placed in the *Congressional Record* his intention to speak on a subsequent day, a custom followed by many of his colleagues. Apparently the "turn of the debate" and pressure from outside of the Senate had much to do with his decision to speak.

When he contemplated speaking, Borah completed his preparation by making a topical outline. Among his private papers are some of these outlines. The topics listed are only suggestive, such as "Our foreign policy for 150 years," "Policy of Washington, etc.," "Issue presented 1920—people settled it." The items were well spaced in such a way that he could read them at a glance. Important words are underlined. Outlines remaining among his private papers were prepared on half sheets of typing paper or Senate stationery.

Conciseness was an important tenet in his speech philosophy. Miss Rubin quotes him as saying jokingly that "a man can tell all he knows in forty minutes." In the League debate, although he did not limit himself that rigidly, on most occasions he probably spoke less than an hour and a half. Many of his colleagues frequently occupied twice that much time.

It is evident, therefore, that in speech preparation Borah insisted upon thorough preparation and a complete understanding of his subject. Nevertheless he preferred to speak extemporaneously, adjusting his presentation to the changing demands of the audience and of the occasion.

[21] Borah to Reverend Roderic I. O'Callaghan, July 19, 1922, *Borah Papers*.

SPENGLER ON LANGUAGE—IMPLICATIONS FOR TEACHERS

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AMONG the books which currently are not permitted distribution in American-occupied Germany is Oswald Spengler's *The Decline of the West.* Denounced because its philosophy extolls the man of action as against the man of thought, this book covers a galaxy of matters in what Lewis Mumford has called "original but crochety thinking." Will Durant has claimed it to be one of the four most influential works published thus far in the twentieth century. Since the influence of *The Decline of the West* has been compared to that of Marx' *Das Kapital* and Darwin's *Origin of the Species* it seems pertinent to examine very briefly what Spengler says in it concerning the nature, origin, and development of language.[1]

I

Spengler gives language the broadest possible definition calling it any activity that "brings something to expression *for others.*" (II, 115.) It is for him an activity peculiar to animal life as differentiated from vegetal life, but not restricted to man, for "not even unicellular creatures devoid of all sense-organs can be conceived of as speechless." (II, 132.) To comprehend fully all that Spengler has to say on language it is necessary, however, to place his theories within the larger framework of his philosophy.

Spengler begins with the universe as a whole, the cosmos, which he holds has a pulse and Destiny of its own, but within which are smaller entities which operate freely within the limits allowed by the larger cosmos. Hence, there is for him *"a microcosm in relation to a macrocosm."* (II, 4.) These microcosms are animal life, for plant life is rooted in the macrocosm and cannot, as can the animal, momentarily liberate itself from the influence, or pulse, of the universe; "this bush, that twig, do not stir themselves, it is the wind that plays with them. Only the little gnat is free . . . he moves whither he will." (II, 3.)

All that exists Spengler places in subordination to this macrocosm. The difference between plant and animal is that the plant is, in all activity, controlled by the influences of this macrocosm, whereas the animal can, for periods, engage in free activity. Thus, "A vegetable is only a vegetable; an animal is a vegetable and something more besides." (II, 3.) All that is animal has a dual character, "Being [existence] and Waking-Being [waking-consciousness]." (II, 11.) "In sleep all creatures become plants. . . ." (II, 7.) Language, then, is a characteristic of the "Waking Being" side of animal life. "And the form in which the waking-consciousness of one man gets into relation with that of another I call *language.*" (II, 114.)

II

For Spengler, language cannot be considered apart from what he calls "Race." Now, "Race" as conceived by him is something rooted in the soil. It is that character which living things take on from the landscape within which they reside. "A race does not migrate. Men migrate. . . ." (II, 119.) "Germans did not migrate to America, but human beings migrated thither *as* Englishmen

[1] All quotations are from the one volume edition (1934), Charles Francis Atkinson, translator, and pagination is indicated in parentheses following each reference. All italics indicated are in the original.

and Germans, and their decendants are there *as* Americans." (II, 119.) Now, language everywhere bears the stamp of race which can be seen readily in such nonverbal aspects as melody, rhythm, tempo, color, gesture, idiom, and stress. This can also "be recognized by the way in which the English *'th'* is pronounced —a race-trait of the land." (II, 142.) While race does not migrate, "Languages migrate . . .," (II, 119.) but "it is . . . the form-content and not the speaking of a language that is taken over. . . ." (II, 119.) It is in this way that Spengler would explain the differences in the manner in which English is spoken in America and in England. It is significant in this connection to note that the disparities between British and American English are greater in oral usage than in written usage. It is on the oral side that race stamps itself most indelibly.

Language is for Spengler a thing peculiar to the animal waking-consciousness. It is part of the essence of being an animal and, consequently, does not have a separate origin: "To be a microcosm in the macrocosm is one and the same thing as having a power to communicate oneself to another." (II, 132.) Two basic aspects of this language activity are noted by Spengler, first, a *"will to receive impression; . . .* orientation . . .," second, *". . . a will to produce impression in the other . . .* expression—and with that, at once, we have *speaking as an activity of the animal waking-consciousness. . . .* The world-languages of high Civilizations are nothing but exceedingly refined expositions of potentialities that were all implicitly contained in the fact of willed impressions of unicellular creatures one upon another." (II, 133.)

From this position Spengler proceeds to an analysis of language which he divides into two great speech groups, "Expression-speech," which treats the "Other" as witness, and "Communication-speech," which treats the "Other" as a collocutor. (II, 133.) It is in the domain of communication-speech that "human word-language" falls. The hallmark of the category of language Spengler calls the "Sign" of which there are three outstanding types, "picture, sound, and gesture." (II, 134.) With the development of these "Signs" Spengler notes that "there comes about at last the *detachment of speaking from speech.* Of all processes in the history of language, none has a wider bearing than this." (II, 134.)

With this divorcement of speaking from speech *"a definite stock of signs offers itself* for the living act of giving the sign, . . . the means are differentiated *from their significance. . . . The necessary concomitant of speech divorced from speaking is the notion of the school.* (II, 134-135.) Here Spengler comes upon the same ground as our modern semanticists, but his views are not at one with theirs, for although he notes that, "The signs are fixed, but not so their meanings," and ". . . that lies came into the world with the separation of speech from speaking," (II, 136.) he would not seek remedy in further abstracting the language by *reducing* the number of "signs" as is done, for example, in Basic English. Spengler holds it to be an impossibility to squeeze into "a finite word-framework . . . the whole infinite content of life." (II, 144.)

In its most rudimentary form, language is a product of the moment, an exchange between two living animal organisms each in the presence of the "Other." In such elemental situations understanding was complete, for there was complete conviviality in the presence of the object of intercourse. With the development of human word-language understanding became more dif-

ficult, for, with its introduction, language became divorced in Space. The speakers no longer had to be in the presence of the object discussed and significance was lost, for "the feeling of significance is a living feeling and . . . it is uniquely occurring and non-recurring." (II, 135.) A further development of the "Sign" comes about with the introduction of writing. "Writing is an entirely new kind of language, . . . in that it *liberates it* [i. e., consciousness] *from the tyranny of the present.*" (II, 149.) With the introduction of writing, language is divorced from Time. Unwritten word-language requires the presence of the Other, but not of the object of conversation, written language obviates the presence of the Other. "Speech belongs with the present, and writing with duration, but equally, oral understanding pairs with practical experience, and writing with theoretical thought." (II, 153.)

III

The whole essence of Spengler's approach to language resides in his analysis of the dual character of animal existence—in the difference between "Being" and "Waking-Being." He calls one the "Totem" side of life; the other the "Taboo" side. For him speech is "Totem" while writing is "Taboo." Only in the oral do we have pulse, tension, rhythm, inflection, tempo, and emphasis, which are attributes incapable of divorcement from the living being. Spengler recognizes the achievements of writing. "It is one of the first distinguishing marks of the *historical* endowment," (II, 150.) but for him the written history is erroneous, not only because writing is itself abstracted from living, but because it tends to be only an analysis of things written earlier and hence doubly erroneous. "The peasantry is without history *and therefore without writing.*" (II, 151.)

Writing is a thing self-contained, it has a "system," a code of rules, it has existence apart from the living organism creating it. "It is the first and only example of a language that demands, without itself providing, the necessary preparatory training." (II, 149.) The aim of all who use written language is "Truth," while the aim of all who talk is "Fact." The ever-varying facts resist the 'letter,' while *truths demand it.* . . . The one lives in actuality, the other flourishes a text in its face. . . ." (II, 153.) The conflict between the written and the spoken is, therefore, for Spengler, one between the theoretical "truth" and the actual "fact" and it is because of the predisposition of our Culture to the written that he believes we have come to have a warped conception of history and hence of the Destiny of man.

The disparity between the written and the oral as conceived by Spengler can best be emphasized by a suggestive paralleling of some of his descriptive phrases. Be it noted, however, that in so far as it uses words, the oral side is akin to the written. The oral nevertheless leans toward "Race" or biology while the written leans away from the physiological to the logical.

ORAL	WRITTEN
"Organic understanding"	"Mechanical understanding"
"Totem"	"Taboo"
"Facts"	"Truths"
"Continuous adjustment"	"Resistence to change"
"Living"	"Craftsmanship"
"Blood"	"Time"
"Race"	"Culture"
"Social"	"Intellectual"
"Doing"	"Thinking"
"Political"	"Religious"
"Flesh"	"Ossature"
"Destiny men"	"Causality men"
"A-historic"	"Historic"
"The word"	"The letter"

ORAL	WRITTEN (Continued)
"Colloquial"	"Formal"
"Contemporary"	"Eternal"
"Practical experience"	"Theoretical thought"
"Organism'	"System"
"Variable"	"Absolute"

IV

Thus, briefly, we have an outline of some of Spengler's principal theses regarding language. The practical implications of these for teaching are varied and far reaching. All of them cannot be examined here, but a few can be summarized as indicative of the general trend suggested by Spengler.

Basically he would have us seek the root of all understanding in biology. In history he would shift the emphasis from a history of people to a history of race. This same emphasis he would apply to language. "The great art by which a Culture finds its tongue is the achievement of a race not that of a craft." (II, 154.) While it is true that he traces most of what he alleges to be our misconceptions to our heavy reliance on the forms of language, he would not have us put away this elaborate structure, but only have us cease to rely on it as the sole means for the interpretation of life, or what he calls "Destiny." For example, he extolls the value of books with their variety of viewpoints as against the singleness of viewpoint represented by the press which "spell-binds the intellect. . . ." (II, 461.) Hitler drew a lesson from the negative side of Spengler here. On the other hand, Spengler finds in the world only two kinds of men, "destiny-men" and "causality-men," ". . . the purely living man —peasant . . . warrior, statesman . . . general . . . man of business . . . organizer . . . entrepreneur . . . adventurer . . . or gambler . . ." as compared with the ". . . 'intellectual' . . . saint, priest, savant, idealist, or ideologue." (II, 16.) He extolls the "destiny-men" as "a whole man, whereas in the contemplative man a single organ can operate without (and even against) the body." (II, 16.) Further, "a shrewd blow is more than a shrewd conclusion . . . understanding divorced from sensation is only one, and not the decisive, side of life." (II, 17.) From this positive side of Spengler, Hitler also drew heavily.

If we accept Spengler's thesis, then we must revamp our educational approach, not so as to eliminate the "intellectual," but so as to to eliminate the *purely* intellectual. We would all agree with Spengler that, "although man is a thinking being, it is very far from the fact that his being consists in thinking." (II, 12.) The same thought has been expressed by Alfred North Whitehead in observing that "the merely well informed man is the most useless bore on God's earth. . . ."[2] All are familiar with the trite joke that "those who can, do; those who can't teach." The criticisms of education as over-theorized and over-intellectualized are not new. Dewey's "Learn by doing" was much the same thing, Rousseau's "Return to Nature" was the same thing, Comenius' picture books combatted the same thing, and the advent of the progressive movement in education arose from the same school of thought. Largely, however, the principles expounded by these critics have not been caried into practical application in teaching, particularly not in language teaching.

Our training in language is still preponderantly bookish and cloistered. In English classes the emphasis is two-fold. In composition correctness of form still receives major emphasis. In literature the form and style is still sometimes considered without reference to the living nature of the culture producing it. We still do not penetrate behind lan-

[2] Alfred North Whitehead, *The Aims of Education and Other Essays* (1929), p. 1.

guage to the living beings employing it. We tend to fit Milton's lines:

Deep-versed in books and shallow in himself,
Crude or intoxicate, collecting toys.

In speech classes we still overemphasize diction and pronunciation and form while underemphasizing audience psychology. We tend to slip into the habit of studying how things are to be done rather than permitting the student to do the things. The result inevitably is that our students are better critics of literature, speech, and drama than they are performers. We have better political scientists than politicians, better economists than bankers.

If we accept Spengler's thesis, however, our greatest fault is that we separate in our educational systems, performance from theory. Our best products come from our extracurricular program. Our best speakers come from debate rather than from classes in argumentation, our best journalists from the school publications rather than from journalism classes, our best politicians from club activities, our best athletes from the competitive sports. Some remedy for this situation lies in bringing activities such as these into the teaching situation on a parity with theory. In language education it means that all students must understand all types of language (i.e., all of the means whereby something is brought to expression for others — not just word language or written language) so as to be able to use them effectively and resist their force where need be. We must not allow speech to become divorced from speaking, which is what happens now, exceptional instances aside, in nearly all our school systems. We must, to use Spengler's terminology, make the utmost endeavor to narrow the breach that now exists between the "Destiny-men" and the "Causality-men," between the scholars and the politicians, between the thinkers and the doers. The narrowing of this breach is the task of all teachers, but it is peculiarly the task of those who specialize in language. It is largely due to the one-sided emphasis on written language in our schools that this breach is as wide as it now is. In short, we must produce "Causality-men" who can talk with "Destiny-men" in their own language; if not, the Hitlerian rabble rousers will continue to sway the masses, and finding our pedantic linguistics unpersuasive we will continually be forced to deliver our refutations with the more persuasive guns.

One of the necessary steps in working toward this goal is the revamping of our teacher-training program. Specifically, all teachers in training must be disciplined as efficiently in the language techniques of the "Destiny-men" as they already are in those of the "Causality-men." All teachers must come to understand the essential differences and similarities between the techniques of oral and written expression. Understanding of these differences must be had in all fields of teaching, for the consequences of any linguistic practice are to be observed in all fields of knowledge. It is just because language is the substratum in which all teaching is carried on that this must be a part of each teacher's training program and that satisfactory general results will continue to be unattainable through the mere addition of speech courses elsewhere.

THE BEGINNINGS OF A METHODOLOGY FOR SOCIAL CONTROL STUDIES IN PUBLIC ADDRESS

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WITHIN recent months considerable concern has been evidenced regarding the direction which research in rhetorical criticism should take in the postwar period. Among the areas set forth as deserving exploration is the role of public address in such social reform movements as temperance, abolition, woman suffrage, and labor. The opportunities for research in this area are extensive and challenging, but the rhetorical critic is immediately confronted with the problem of what methodology to employ in such an investigation. The traditional study of individual speakers employs a methodology of historical-literary-rhetorical criticism which has become fairly well standardized and accepted. The application of that methodology, however, to a number of speeches by different speakers becomes cumbersome in some of its divisions and neglects certain aspects of social control techniques not usually the concern of the rhetorical critic. It is therefore necessary to bring to bear on the problem a methodology of a different sort and of a changed emphasis.

I

A social control study of the public speaking activities of a movement involves history, sociology, and social psychology. The historical methods which have been employed in the past do not warrant discussion here. Nor is it in point to set forth the distinctions between the fields of sociology and social psychology, which are tenuous at best for purposes of social control studies. Sociologists, in their consideration of social movements, are fairly well agreed that such movements tend to follow a definite pattern. The terminology applied to the separate phases of this pattern varies with different writers, but perhaps the most helpful for the rhetorical critic is the one advanced by Jerome Davis:

> Every social movement tends to traverse a cycle of change. First of all, there arises a tangible need, and some individual or group begins to voice this need more or less publicly. Second, propaganda and agitation result. Third, there follows a growing consciousness of this need in a small or large group. Fourth, they organize. Fifth, concerted action and strong leadership develop and new converts are won. Sixth, if the movement is successful it becomes institutionalized—becomes the pattern of the majority, and group control sets in. Any one who does not conform to the new pattern code is disciplined. Seventh, eventually bureaucracy, inflexibility, and reaction become dominant. When this occurs some one usually feels a new need and either the institution changes to meet that need or in time it is superseded.[1]

It is interesting to note that this cycle is applicable to a movement as a whole or to the components of which the movement may be made up. For example, the seven steps are clearly discernible in the total temperance movement, culminating in the enactment of the Eighteenth Amendment. That movement was made up of three great waves of prohibition sentiment, and the cycle is also apparent in these three subdivisions. In turn, these waves of sentiment stemmed in part from such organized institutions as the Sons of Temperance, the Washingtonians, the Woman's Christian Temperance Union, the Anti-Saloon League, etc. The cycle is again discernible in the

[1] *Contemporary Social Movements* (1930), pp. 8-9.

origin and development of each of these minor movements in the total temperance reform. Davis' cycle, then, is applicable to social movements considered in their broadest aspects or in their more limited phases.

II

In addition, some means of analyzing the organized institution within social movements is needed. Useful at this point is an adaptation, or, more accurately, an extension, of the formula employed by La Piere in his book, *Collective Behavior*. La Piere defines collective behavior as "the inter-action which occurs between two or more socialized human beings for the duration of the particular situation in which that interaction occurs."[2] It is to be noted that the time restriction included in the definition distinguishes such behavior from sociology which comprises "a series of interrupted but interrelated interactions among human beings." La Piere, then, is not concerned with social movements as such but with the situations which give rise to these movements. Nevertheless, the formula he employs can be extended to cover the total movement or a restricted part of it. La Piere's classification of collective behavior is based on five indices: "the origin and function of the interaction; its ideologies; the membership of the situation; the relationship between the overt behavior of the members and their covert feeling-states; and the personnel, the character, and the role of leadership."[3]

Under the first index one would be concerned both with how the social movement originated and what function it served. The origins of social interaction may range "from those which are socially predetermined to those which are fortuitous." The rhetorical critic would be interested in determining the important historical-social causative factors which gave rise to the movement and with the function of the social interaction which is inseparably bound up with its origin.

La Piere defines ideologies, the second index of his classification, as follows: "When 'explanations' for collective behavior are socially provided for the members of the situation — *i.e.*, when ready-made justifications are supplied by their social heritage for them to use when occasion warrants—they are ordinarily termed ideologies."[4] Accordingly, the socio-psychological function served is a situational justification. Expressed in other words, an ideology may be thought of as an elaboration of rationalizations and stereotypes into a consistent pattern. Katz and Schanck point out four characteristic features of institutional ideology which serve as criteria of effectiveness:

> (1) a belief in the institution as a reality transcending its members, (2) a belief in the superiority of the institution to other institutions, (3) an absolutistic belief in the righteousness of the institution's aims, and (4) a belief in the inevitability of the institution's success.[5]

In addition to these considerations, it is important to distinguish between the ideologies and the actual functions of social interaction. Thus, it would be naive to interpret the promises of a political office-seeker as his real motives. It is therefore fallacious to assume professed ideologies as evidence of function. On the other hand, in certain instances there may exist a relationship between ideology and function, and the possibility of this should not be excluded.

Membership constitutes the third index of the formula. In the study of an organization within a social movement this would include, first, the mem-

[2] Richard T. La Piere, *Collective Behavior* (1938), p. 3.
[3] *Ibid.*, pp. 45-46.
[4] *Ibid.*, p. 47.
[5] Daniel Katz and Richard L. Schanck, *Social Psychology* (1938), p. 179.

bership of the organization itself, the type of person who joined and actively supported the organization and the relationship between the organization and its membership. It would also include, of course, an analysis of the membership of the group or audience being propagandized.

In a social control study of the type being discussed here it would be more feasible to reverse the order of the last two indices and to consider leadership next. The type and "character of the leadership which appears in a given social interaction is frequently one of the clearest indexes to the type of that interaction."[6] This phase should also include two considerations: first, the leadership exerted by the organization itself both upon the immediate membership and upon the audience being propagandized and, second, the leadership exerted by the head of the organization upon the organization and its members and upon the hierarchy of leaders within the organization, if such exists. The most helpful concept in analyzing leadership of the second sort is that of "dynamic achievement."[7]

The fifth and most extensive division would be overt and covert aspects of the interaction. Here one would be concerned with techniques for social control. These range, as pointed out by Bernard, from the use of violence, the use of intimidation and fear, and the use of fraud, to the use of persuasion and propaganda, and control through scientific fact.[8] In the type of study projected here one would be interested chiefly in control through persuasion and propaganda. The analysis of speeches should employ a subject matter outline with a parallel rhetorical outline stressing techniques of social control. A suggested classification of the latter follows:

A. The "appeal process" or lines of "topoi," including:
   1. The statements and arguments by which particular modes of response are secured.
   2. The dominant, accepted systems of belief or institutional traditions to which the speakers tied their doctrines.
   3. The sources of prestige employed.
   4. Whether the methods of the speakers were primarily efforts to justify their own cause, to attack the opposition, or to defend their own position.
   5. Whether the speeches were designed to make for cohesion in their own group or to split up opposing groups, or both.
   6. The extent to which the speeches were specialized to fit the needs and special interests of different groups.

B. Language concerns, including:
   1. The use made of slogans and maxims.
   2. The kinds of terms or figures employed.
   3. The tie-up made to nonverbal symbols.
   4. The extent to which the speaker's analysis of his point of view limited his possibilities or the degree of "allness" achieved.
   5. Whether the approach was personal or impersonal.
   6. The extent to which the speech indulged in colloquialisms.
   7. Whether the speaker blanketed the consideration of the subject by skillful labeling.
   8. The prevailing kind of utterance in the speech.

C. Factors of "concreteness" or "immediacy," including:
   1. The specificity of the arguments.
   2. The spread or quantity of the major ideas or planks, as revealed through a comparison of the contesting program.
   3. The degree to which the methods were direct or indirect.
   4. The paths of action indicated.
   5. Whether the speeches achieved the impression of "universality."
   6. The degree to which the speeches dealt with immediate issues or the degree to which they attempted to build attitudes which would be useful later on.
   7. The development of a campaign or the gradation of the attack.
   8. The particular clarity methods employed.

[6] La Piere, *op. cit.*, p. 51.
[7] Davis, *op. cit.*, pp. 12-14.
[8] L. L. Bernard, *Social Control in Its Sociological Aspects* (1939), pp. 30-40.

III

It should be apparent that a wide variety of speeches by a large number of individual speakers would be subjected to analysis. It would be the task of the critic to select speeches which were representative of the campaign. Problems of textual criticism would be of less concern than in a study of an individual speaker; the speech text should correspond essentially to the speech as it was given, but one would not be concerned with the minutiae of stylistic criticism.

In addition to what would be revealed by such analyses, the critic would also be concerned with the purposes projected, the types of speaking engaged in, the extent of the speaking done, the training and prevailing patterns of delivery of the speakers, and the relation of the speaking program to other promotional activities, such as the press, pamphlets, education, songs, political pressure, etc.

Kimball Young has pointed out in the second edition of his *Social Psychology*:

> We do not yet have a technique for adequately classifying and comparing . . . large historical instances so that really valid principles of opinion change may be developed. At best we can only say that there is usually a conflict between closely concerned groups, that around this a spectator public gather, that leaders—be they agitators, statesmen, or whatever—have varied roles in this process, and that gradually some concensus comes into being, through compromises, conversion, or some other method of accommodation. The intensity and duration of a campaign and the comparative values in the different kinds of argument still remain in the field of only vague prediction and control.[9]

The methodology suggested here will not obviate this criticism completely; however, it is adapted from sound and accepted works on social psychology and sociology and should provide form and delimitation to social control studies in public address, by means of which we can gain valuable information regarding the speaking techniques employed in social movements and move a little closer to areas of predictability.

[9] Kimball Young, *Social Psychology* (2nd ed., 1944), p. 445.

SPEECH IN A COMMUNICATION COURSE*

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IN the summer of 1945, the School of Speech of Northwestern University offered a "Symposium in Communication." The purposes were to study the nature and relations of basic skills in communication, to consider the objectives, content, organization, and methods of instruction, and, in general, to provide a basis for evaluating such courses and understanding the problems involved. The ten lecturers came from seven institutions and represented the fields of English, speech, psychology, and education. They were Lennox Grey, Head of the Department of the Teaching of English and Foreign Languages, Teachers College, Columbia University; James O'Neill, Chairman of the Department of Speech, Brooklyn College; Robert Seashore, Professor of Psychology, Northwestern University; Porter Perrin, Professor of Rhetoric, Colgate University; Paul Witty, Professor of Education, Northwestern University; James H. McBurney, Dean of the School of Speech; Major Irving Lee, Air Corps, on leave from Northwestern; Lt. Argus Tresidder, Educational and Executive Officer, Navy V-12 Unit, University of Louisville; Robert Pooley, Professor in the Teaching of English, University of Wisconsin; Franklin H. Knower, Associate Professor of Speech, State University of Iowa. I acknowledge my indebtedness to these men.

I

What is a communication course? Some persons call it a pedagogical fad, while others see in it various degrees of educational progress. At any rate, it has been developing in many primary and secondary schools for some time. More recently it has been instituted in higher institutions such as Iowa, Michigan State, Minnesota, Denver, and Stephens. Among these and other institutions there are diverse ideas about what the course should be. In answer to Tresidder's questionnaire, many professors of English and Navy educational officers said they were puzzled by the term "communication." We are not surprised by their reaction when we read in course descriptions these items in various combinations: semantics, vocabulary building, prosody, written composition, reading, listening, journalism, radio, movies, public speaking, television, public relations, advertising, music, graphic arts, painting, and mental hygiene. Most courses, however, are limited to reading, writing, speaking, and listening.

What are the hypotheses, assumptions, and motivations which account for these courses? Lennox Grey, for instance, deplores our lack of a cosmic conception of communication. He says we have only microcosmic conceptions in English, speech, music, and art. These need integration in the manner of the humanities and social sciences, he believes. This typifies the philosophical approach.

Among the nonphilosophical approaches we find certain administrative motivations, such as the desire to eliminate alleged duplication of effort in traditional courses, the conviction that department barriers exist between speech and English, the wish to "streamline" school organization, and the determination to secure more time for Eng-

*Delivered in a sectional meeting of the 36th annual convention of the National Council of Teachers of English at Atlantic City, Nov. 29, 1946.

lish or speech, as the case may be, by taking some time from the other. One dean of liberal arts vowed to "bring the departments of English and speech together or else."

There are some plausible assumptions underlying the unified teaching of English and speech: the two fields have some common elements; at times the same subject matter can be used for practice work in both speaking and writing; those matters of theory which apply to both can be unified in presentation; the desired skills can be generalized in the two activities; each form of communication could be made to enrich the other.

But are speaking and writing essentially similar, as the integrators allege? The obvious similarities are in purposes, social principles and responsibilities, ideas used, sources of material, some techniques of analysis and development, language factors, and some logical and psychological skills. The more vital question is: Are these similarities outweighed by differences? The answer is needed, and it must be based on more than armchair theorizing. Let us test the hypotheses, assumptions, and motivations underlying the unified courses.

Just how logical is it to say that several traditionally separate disciplines must be unified because they have as a common denominator the use of symbols? One can find such bases of unity, according to O'Neill, in many situations "in which the absurdity of attempting to make it [the common denominator] a basis for educational procedures is perfectly patent." Because one of their common denominators is the use of tools is not a sufficient basis for integrating the activities of sewer-digging, cutting diamonds, and filling teeth.

There is a widespread confusion of cause and effect in the charge that departmentalization creates barriers and differences between English and speech. The fact is that differences caused the upsurge in departmental separation in 1914. To the present administrative urge to "streamline" and to reduce alleged duplication of effort, we must reply, "Will teaching be improved?" In brief, any would-be reformer has the burden of proof; he may not simply assume that *any* change is better than the *status quo*.

II

Many significant differences between the two fields are observable in the principles and activities which are taught. Debate, several kinds of group discussion, and parliamentary procedure have no written counterpart. The motivations or satisfactions of a speaker often differ from those of a writer. Most of the differences in principles, as McBurney pointed out in his Symposium lecture, are classifiable under four constituents of classical rhetoric. First, there are differences in invention. The logical support is generally simpler, more direct, and enthymematic in speech. Written argument uses fewer implicit premises. A speaker must use on-the-spot analysis at times, while a writer has time to meditate. Perrin and Knower agree that a writer works in psychological isolation, but a speaker operates in a social situation. The effects and adjustments of the writer are delayed, but those of a speaker are immediate. A speaker cannot select his opponent and his refutation to the degree that a writer can. Similarly, a speaker must prepare a more comprehensive brief, because he often has less choice of arguments and must be prepared on several possibilities. Finally, under invention, the ethos of the communicator is observable in different ways in the two media, but more significant is the greater stress upon personality development in speech education. An effective speech is not merely "an essay standing on its hind legs."

Differences in arrangement are also evident in speaking and in writing. Introductions and conclusions in speech involve more personal relations with an audience. A simple, direct, and less balanced outline is needed in speech, because immediate intelligibility is demanded by the face-to-face situation. On-the-spot changes in the outline are sometimes required during oral communication.

Oral delivery is vastly different from its written equivalent. In some cases, up to 40 per cent of the meaning is determined by vocal melody alone. Bodily action, or visible communication, has much importance also. In a real sense, actions can speak louder than words. On the other hand, the mechanics and forms of expression which concern the writer include the pen or typewriter, spelling, punctuation, paragraphing, and the like.

We know that oral style differs from written style. The commonly recognized traits of oral style at least include instant intelligibility, direct address, eagerness to communicate, and the language prompted by such motivation and distinctive rhythms.

Even more reliable evidence than we have thus far considered concerning differences between English and speech has come from experimental teaching and testing. As Robert Seashore advises, we ought to inaugurate a communication course, or any other, by setting up in operational terms the goals involving skills, pretesting the skills, teaching the skills, retesting the skills, and revising the course as the results indicate. Why not try this procedure instead of theorizing, guessing, and arguing without reliable evidence? Knower's report on the test results at Iowa casts considerable doubt on the notion that writing and speaking, for example, are so similar that they should be taught together. The Iowa test in communication skills seems to be reliable, since it correlates highly with the composite battery of entrance tests. Iowa's specific test of correctness and effectiveness of expression has the highest predictive value, and it correlates more closely with speech ratings than with theme ratings. The so-called tool subjects, mathematics, reading, writing, and speaking, correlate more highly with other subjects than with each other. Thus the combination of writing and speaking under the beguiling title, "oral and written composition," apparently is a "shotgun marriage." The oral reading test correlates significantly with the speech test but with no other. The organization test has a higher and more valid correlation with speech than with writing. This tends to confirm the theory that the organization of ideas in speaking and in writing may reveal significant differences. The tests showed, furthermore, that ratings of speeches were found to be more reliable than those of themes. Finally, when the best index of speech skill was correlated with the best index of writing skill, the "r" was only +.19! Until better evidence is produced, it seems probable that the similarities of speaking and writing are outweighed by differences.

III

Which matters of knowledge and skill deserve direct attention in a first course in speech? These are mentioned in order to explain the time requirement which I shall consider later. It is assumed here that the first course uses extemporaneous speaking as the principal practice medium. At Northwestern we seek to improve personal attitudes and adjustments through an understanding of the basic principles of speech. These principles stress the importance of communication rather than exhibitionism.

the idea that winning the desired response is the end, the role of techniques in bringing attention to a peak on the response, the disarming simplicity and spontaneity of effective speech, the desirability of being an able person in good emotional state and with a proper attitude toward himself and his audience, conscious control of subliminal cues, and the communicative functions of free, properly-motivated bodily action. We seek to develop, in addition to these attitudes and adjustments, specific skills and abilities based on a knowledge of the relevant facts and principles. Briefly stated, these include self-confidence in a speech situation, directness, meaningful action, expressive voice, general preparation, specific preparation, analysis of subjects, arrangement, means of support, constructive use of suggestion, and oral style. To these one might add the types of listening which Pooley calls the impressionistic, the fact learning, and the critical.

Assuming that these are the basic skills which pupils need, the question is how and in what setting these can be taught most effectively. Before going into the matters of staff, class size, time allocation, ways to establish the course, and administration, let us consider some erroneous notions concerning speech education. One is that all speech work is a minor aspect of getting a command of the English language in the English classroom. This idea ignores the research and teaching practice which have made remarkable progress in the last thirty-five years. A second misconception is that skills in speech will come incidentally while something else is being taught. Three sponsors of this unsupported assertion, which has been discredited by at least four research reports, include Lou LaBrant, Carleton Washburn, and Colonel Beukema. A third misevaluation is that education in speech should be limited to clinical and extracurricular activities. The skills previously listed obviously cannot be developed by a teacher of speech who is so limited, and, as I shall show presently, cannot be developed satisfactorily by amateurs.

IV

This leads us to the problem of staffing the course. The teachers of the Iowa course were members of the cooperating departments. An attempt was made to assign instruction on the basis of the various kinds of teaching. Some taught only reading, some taught only speaking, some taught only writing, and some taught both speaking and writing. I find no reference in Knower's report to anyone's teaching all four aspects of communication. Other schools rotate specialists in the course, while others leave one teacher in complete charge throughout the course.

I believe, along with Perrin, Pooley, O'Neill, and Knower, that a teacher's assignment ought to be determined by his interests and abilities. Obviously, the basic need, as Perrin points out, is a reasonable, cooperative, and happy staff. Beyond this, we need a competent staff. Perrin deplores the teaching of composition by amateurs with no appropriate professional training, and he illustrates the desirable solution by saying that speech is generally taught by professionals, increasingly with graduate degrees in speech. However, there are instances in which speech is taught by untrained persons, and the integrated course is increasing their number.

What happens when untrained and disinterested teachers conduct speech classes? One such teacher presumed to criticize a speaker's directness while seated at his desk *behind* the speaker. Another attempted to meet the minu-

mum "oral English" requirement in a literature course by assigning a round of forty talks — all on *Gulliver's Travels!* In the course of six hundred observations of classes in English, Pooley heard many oral lessons consisting of reports and extemporaneous talks. There was seldom any real communication, and the criticisms were deficient. One-half of the criticisms ignored content, one-third of the performances were not criticized, and one-sixth of the criticisms touched on content only superficially. The notion that a typical teacher of English can diagnose and remedy speech needs and appraise abilities is as ill-founded as the notion that a typical speech teacher can motivate effective writing of artistic prose. Mr. Hatfield of the National Council of Teachers of English apparently agrees when he writes: "We do not assume that knowledge of literature and such training in writing as most English majors get incidentally will prepare teachers to guide the speech activities of high school students." He suggests a requirement of knowledge of and skills in speech for the certification of high school teachers of English. Why not have an English requirement for teachers of speech so that they may teach courses in writing? Both proposals ignore the research findings which question the alleged affinity of speech and English.

Matters of class size and the time given to instruction in speech are important, too. The number in a class should be such that a round of speeches with discerning criticism and some discussion of textbook principles can be covered in one week. The number of meetings per week and the length of class periods are important considerations. For example, four or five 50-minute periods per week are needed if there are between 20 and 25 students, seven of whom speak in one meeting. There are schools in which small classes working on limited objectives in practical public speaking are limited to 22 meetings in a quarter. Even this is more speech work than Tresidder found in many Navy V-12 combined courses. It happens that 54 of the 85 courses surveyed on this point used teachers of English exclusively. The average time devoted to speech was less than one-fourth of the 16 weeks. Several civilian courses in English which provided one period of speech practice per week have been found unsatisfactory in terms of speech improvement.

V

The philosophy and the administration of the communication course deserve careful consideration. Time permits only a brief statement of principles which Knower develops. If a student is admitted to college, his skills should be brought up to standard. Communication should be a college-directed course, not a departmental project. Under this all-college direction there should be proper cooperation among departments of English, speech, psychology, and perhaps others. There should be a skills requirement, not a course and hours requirement. An exemption policy might be used to motivate better work and to avoid needless repetition. According to modern educational psychology, the course must be adjusted to individual needs and abilities. This can be facilitated by using evaluative and diagnostic tests. If the course is to receive a fair trial, the teaching must be integrated fully. Simple and practical objectives should be formulated. Finally, it must be made certain, as O'Neill and Perrin urge that teachers of this elementary skills course are given equitable treatment in terms of salary, tenure, promotions, etc.

To those who are involved in com-

munication courses and those who are considering the venture, these recommendations are offered: Remember that the major presumption in the country at large favors the continuation of separate instruction in speech until the integrationists discharge their burden of proof; proceed tentatively, testing the hypotheses and the comparative merits of several schemes of course organization and teaching methods; teach fundamentals of speech directly unless reliable evidence validates the indirect method; to facilitate defensible work in speech in the integrated or the separate course, provide ample time, reasonable class size, and a staff situation comparable to that of other specialties in terms of interest, training, salary, and professional opportunities; place the combined course under an all-college administration to facilitate interdepartmental cooperation.

BACKGROUNDS OF NATURALISM IN THE THEATRE

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DURING a period – roughly since the opening of the present century –when in every field of art life-likeness has been persistently, and often violently, denounced by apostles of "pure art," naturalism has been widely attacked and, I believe, widely misunderstood. In this period, it has become known as merely the slavish imitation of unselected–and usually commonplace, ugly, or chaotic–facts of life. Sheldon Cheney, for instance, in his popular history, *The Theatre* (1929), "dismisses" extreme realism "as pure Naturalism. . . . The true Realist looks down on the Naturalist just as you and I do; he says that art is selective: not just any bit of nature photographed exactly. . . ."[1] Moreover, says Cheney, not only the naturalists, but even the realists, joined in completing "the process of pushing back the theatre until it all but ceased to live as such." He then observes that even "Realism seems to have ended in America."[2]

It is not the purpose of this paper to consider how premature these and similar predictions may have been, or to take sides for or against naturalism. Its purpose is to set forth briefly and in part to re-examine some of the background ideas of naturalism, especially those which seem to indicate wherein it is more than merely "the exact photographing of life," as antinaturalists continue to assert.

There were actually two naturalistic movements in the theatre: the first a gradual, heterogeneous development beginning during the last quarter of the eighteenth century, and the second–naturalism proper–which was ushered in swiftly and energetically by kindred and homogeneous groups during the closing years of the nineteenth century. The latter movement was in part a reaction against, and in part a reaffirmation of, the former.

I

Diderot was the most important theorist of early naturalism. He was the first to bring the term into prominence in the modern theatre, and as a philosopher and a friend of influential dramatists and producers such as Lessing, he exerted a major influence upon the theatre of his day. He was a pioneer psychologist, paralleling Hume in England, and antedating Kant and Hegel in their efforts to bring the world of reality into harmony with sense experience. It was to be expected, in a period when truth was being sought through material data and sensation, that beauty and art should be considered largely in those terms. Diderot's theory, therefore, that all mental faculties and interests should cooperate in artistic responses, found expression in his own and others' dramaturgy. "To see an object, to admire it, to experience an agreeable sensation, and to desire to possess it, is but an instantaneous emotion."[3] Similarly, all beauty, like all truth, is manifest to us in the life about us. For Diderot, beauty was material–a quality of the objects of the physical world. Moreover, of the senses, Diderot considered vision to be the most important to graphic art and to the theatre; in fact, he virtually denied beau-

[1] P. 450.
[2] Pp. 464-465.
[3] "Letter on the Deaf and Dumb," *Diderot's Early Philosophical Works*, ed. and trans. Margaret Jourdain (Chicago, 1916), pp. 187-88.

ty to anything which could not be seen, on the grounds that "the painter shows us reality, whereas the expression of the poet and the musician are but symbols."[4] Diderot here suggested what Lessing was soon more systematically to set up in his distinction between the arts of space and those of time.[5] Like Voltaire, Diderot defended the theatre against the charge that physical action degraded dramatic poetry.

We have here, then, the backgrounds of naturalistic "imitationism": concern with the personal interests and social problems of the life of the time, and emphasis upon the physical action and scene. As a dramatic form for realizing his theories, Diderot proposed what he called the *genre serieux*, a new kind of drama intended to be typical of the life of his age. This genre, despite the inferiority of Diderot's own plays illustrative of it, succeeded to the extent of becoming, though with many variations, the predominant dramatic type during the 160 years since his time. The *genre serieux* includes domestic tragedy and sentimental comedy. Its language is prose. It is primarily drama of action, and only secondarily of character. It is usually simple and compact of structure; it portrays familiar scenes and events; its characters are typical rather than heroic and individual; and it depicts moral virtues rather than vices or supernatural qualities.[6]

Perhaps the central distinction of the *genre serieux* is that it is composed of familiar events *which control the characterization*. "The character has been the principal object, and the condition has been accessory; today the condition must become the chief object, and the character accessory."[7]

Only as characters are subject to events which we can understand, says Diderot, can we ourselves feel these events as if they were our own. Here are stated, though not for exactly the same philosophical reasons, the grounds for the later naturalists' dramas of social action.

The recommendations for the staging of the naturalistic play, while radical at the time, now seem moderate enough, and most of them would be considered essential by practitioners of practically any contemporary school of the theatre. There should be a thoroughgoing ensemble; characters should always remain within the scene, look at and talk to each other (rather than face the audience and declaim); physical action should support the speech, for, as Voltaire also pointed out, the pleasure of seeing does not hinder the pleasure of hearing. The diction used in the naturalistic play should, as a rule, be prose, because of its life-likeness and greater ease of accomplishment, but Diderot permitted verse in all genres.

Diderot anticipated the later naturalists in believing that the entire dramatic action should be a chain of physically expressed causes and effects.[8] But the stage setting must only subserve the stage action, for "two poets cannot be shown at the same time." Mere spectacle spoils dramatic interest. Diderot took to task scene painters, actors, and costumers who, in order to exhibit their own splendors, violated dramatic unity. Although he recommended a kind of theatrical dress, as Tieck and de Fouquières were to do later, he wanted, above all, natural and true dress, having no elegance not called for by the characterizations.

[4] *Ibid.*, p. 212.

[5] "The Laocoön," in *Selected Prose Works of G. E. Lessing*, trans. Helen Zimmern (London, 1889), pp. 90 ff.

[6] "De la Poesie Dramatique," in *Oeuvres de Diderot* (Paris, 1821), IV (Théâtre), 442.

[7] "Troisième Entretien," *Oeuvres*, IV, 208. Translation is my own.

[8] "De la Poesie Dramatique," *Oeuvres*, IV, 527.

But with life-likeness and reciprocating unity of subject matter, action, and scene, the similarity between earlier and later naturalism ends. In two vital ways —with respect to *typicalism* and *moralism* — the later naturalists differed sharply, in theory and practice, from the early naturalists. Diderot's belief that dramatic interest derives from conformity of the dramatic presentation with universal truth, led him to favor an abstractness and typicalness which lacked the concrete interest of that individuality which is always present in people and events of real life. His formalism, therefore, in a sense outdid the formalism of the classicists, because at least their forms and types were relieved by the concrete appeal of unusual characters and events. It is curious that although Diderot—who whenever possible brought the authority of Aristotle to his aid—disagreed with the *Poetics* in his view that men should be depicted as they are rather than as they ought to be,[9] he nevertheless considered it a fault of tragedy that its characters are necessarily individuals.[10] Like the French classicists, he thought that only what was typical was true.

Lessing also insisted that characters should always be typical, never individual. He even took exception to Diderot's condoning individuality of character in traditional tragedy.[11] He recognized the necessity for certain "differences" of character—even for what he called singularities. But he did not let these admissions affect his use of the terms *universal* and *individual* as absolute terms.[12]

It was characteristic of the drama of the late eighteenth and early nineteenth centuries that, in so far as drama should modify truth, it should do so in the direction not only of what is typical, but also of what is *good*. In fact, representation of "general nature" and representation of virtue gradually came to mean the same thing. It is well known that superficial and sentimental moralism came to characterize the "realistic," well-made plays of Scribe, Augier, Sardou, and Dumas *fils*. Diderot's own dramas, *Le Fils Naturel* and *Le Pere de Famille*,[13] are sentimental comedies of family life, the persons of which, according to their author's intention, have almost no individual character, but instead possess some very obvious moral sentiments all of which are ultimately rewarded.

Lessing's domestic tragedy, *Miss Sara Sampson*, and his sentimental comedy, *Minna von Barnhelm*, in most respects illustrate the two subtypes of Diderot's *genre serieux*. They are of course quite superior to Diderot's plays, and have exerted a far greater influence. Dr. Johnson's Preface to his *Plays and Poems of Shakespeare* well expresses the moralistic interpretation of drama which dominated the period. The three stages of his thought in the Preface may be summarized as follows: (1) the aim of art should be to instruct by pleasing; (2) this aim is best achieved by "representation of general nature"; and (3) this representation should conform with moral law—it should appeal to "reason, propriety, and truth," rather than to "unbridled" emotion. He admits that a play in which wickedness succeeds and virtue suffers may be "a just representation of common events of life," but he

[9] *Oeuvres*, IV, 475.
[10] "Troisième Entretien," *Oeuvres*, IV, 190.
[11] "The Hamburg Dramaturgy," *Selected Prose Works*, pp. 266 ff.
[12] *Ibid.*, pp. 446-479.
[13] *Le Fils Naturel*, written in 1757, was unsuccessfully produced in 1771, and *Le Pere de Famille*, written in 1758, was successfully produced in 1761 and again in 1769. Diderot refers to them copiously, in the Entretiens on *Le Fils Naturel*, issued as a *postface*, and in his treatise, *de la Poesie Dramatique*.

justifies his revision of *Lear*, so as to permit Cordelia to live, on the grounds that pleasing moral sentiment is thereby enhanced.

The emphasis upon typical characterization, commonplace action and scenes, and moral sentiment of early naturalism, along with decadent classicism, led directly to the romantic revolt under Victor Hugo in France, and to the romantic-classicism of Goethe and Schiller in Germany. But it was chiefly the increasing artificialities of French classicism, coupled with superficial realism, which held sway during the second and third quarters of the nineteenth century and paved the way for the resurgence of naturalism a century after its first appearance.

II

The close associations and reciprocating influences of the writers and producers of the later naturalistic movement, which arose during the 1880's and 1890's, are fairly well known, as are many of the aspects of both the dramas and the *mises en scène*. For instance, the new realistic (or naturalistic) dramas of Becque, Hervieu, Brieux, Ibsen, Strindberg, Hauptmann, Chekhov, and Tolstoy, were introduced by the "free theatres" set up at about the same time on the Continent and in England. Antoine organized the Théâtre-Libre in Paris in 1887; Brahm followed his example in opening the Freie Bühne in Berlin; Grein, with the support of Shaw's plays, kept open the Independent Theatre in London, from 1891 to 1893. All of these theatres were short-lived, but their influence persisted. Soon Granville-Barker became the leader of the independent theatre movement in England; and in 1898, ten years after the organization of the Society of Art and Literature, Stanislavsky and Nemirovitch-Dantchenko opened the Moscow Art Theatre.

Ibsen's *Ghosts* was performed by Antoine, Brahm, Grein, and the Meininger, within a period of about ten years after it appeared, in 1881. (It was one of the few realistic plays produced by the Meininger.) At this time Hauptmann met Holz and Schlaf, two young Zolaists, who influenced him toward naturalism. Several of his plays were performed at the Freie Bühne, and Antoine produced *The Weavers*. Tolstoy's *The Power of Darkness* was staged by both Antoine and Brahm.

Ibsen is often called the father of modern realism. But it was Zola who first articulated the naturalistic doctrines around which rallied the writers and producers just referred to. Zola's *Naturalism on the Stage*, and a few years later Strindberg's epoch-making Preface to *Miss Julie*, became the most important documents of the new movement.

Although Balzac, Stendhal, and the Goncourts had been formulating naturalistic theories primarily for the novel, and greatly influenced Zola, none were as thoroughgoing naturalists as he. Furthermore, although Zola was primarily a novelist, he set out almost alone to realize his views in the theatre, where before 1880, nothing comparable to the naturalistic novel existed.[14]

Where did Zola's ideas come from? The effects of social unrest and scientific thought upon writers and artists of the time are of course generally recognized. Particularly important for Zola, however, was the positivistic philosophy, formulated by Auguste Comte (1798-1857), whose views have the closest possible relationship with the doctrines evolved by Zola. Positivism, being the belief that truth may be approached only through natural phenomena or the

[14] Not excepting Zola's own *Thérèse Raquin*, which had created a furor at the Théâtre Francaise in 1873.

properties and relationships in time and space of knowable things, is readily recognizable as a central principle of naturalism.

How did Zola come at these positivistic views? His chief immediate source and inspiration seems to have been H. A. Taine, the great French literary critic of the period. Taine was recognized as a sort of godfather to the naturalists. Antoine's note for the fifth day of March, 1893, in *Mes Souvenirs sur le Théâtre-Libre* was, "Death of Taine, one of the men to whom I owe the most."[15]

Many of the statements appearing in Zola's essays on naturalistic theory are little more than a paraphrasing from Taine's Introduction to the *History of English Literature*. The following passages show the principal stages of the development of Taine's theories of art:

> Nothing exists except through some *individual* man; it is this individual with whom we must become acquainted.[16]

> When you consider with your eyes the visible man what do you look for: the man *invisible*. The words which enter your ears, the gestures, the motions of his head, the clothes he wears, visible acts and deeds of every kind, are expressions merely; somewhat is revealed beneath them, and that is a soul.[17]

Thus, the work of art must be a psychology; it must reveal not only outer reality, but inner reality and the "soul."

> Is Psychology only a series of observations? No; here as elsewhere we must search out the *causes* after we have collected the *facts*. No matter if the facts be physical or moral, they *all have their causes;* there is a cause for ambition, for courage, for truth, as there is for digestion, for muscular movement, for animal heat. Vice and virtue are products, like vitriol and sugar. . . .[18]

> Through the analysis of causes, which are at first relatively particular, but more and more inclusive as one traces them back toward first causes, is finally disclosed a system in human sentiments and ideas; and this system has for its motive power certain *general traits*, certain characteristics of the intellect and the heart common to men of one race, age, and country.[19]

> It remains for us to examine how these causes, when applied to a nation or an age, produce their results.[20]

What the artist represents, therefore, will be the result of an analytical or psychological process within the artist's mind. It will also be a reproduction of this process in the medium.

Here are the basic ideas of the later naturalists. It is easy to see why the theatre, with its physical action and scene, was seized upon as the ideal medium for realization of these ideas. But it has apparently not been so easy to see that the physical facts reproduced in the theatre were intended by the naturalists to be, not "just any bit of nature photographed exactly," but highly selective and organized data subserving a profound purpose. The charge of imitationism infuriated Zola, and he repeatedly denied it.[21] Following Taine, Zola calls himself a "scientific determinist." He believes that the individual man, and the incidental facts which explain his nature and his surroundings, must be represented, and that the individual man and his acts can be understood and represented only by scientific *analysis* of the hereditary and social causes which make him what he is. But they must be so represented that the spectator will be interested, not simply in the facts before him, but in the whole process of life, of which this individual, and his acts and environment, are the focal point.

Zola credits Claud Bernard's *Introduction to Experimental Medicine* with

[15] (Paris, 1921), p. 289.

[16] *History of English Literature*, trans. H. Van Laun (London, 1877), p. 2. Italics in the quotations from Taine are my own.

[17] P. 6.

[18] Pp. 10-11.

[19] P. 13.

[20] P. 25.

[21] E.g., in *The Experimental Novel and Other Essays* (1893), p. 9.

giving him an invaluable clue as to how the naturalistic novel and drama should be developed. And he merely adapts what Bernard had said the biologist must do, to what the literary artist should do.[22] He should show, not only the "what," but also the "how" of things. He must therefore "experiment" with the facts which he observes, in order properly to relate them. This experimentation requires the setting up of hypotheses and an examination of the facts to see whether they support these hypotheses. If so, he may then elaborate the results of his experimentation, but in such a way that the reader or spectator will himself *experience the whole truth* as the novelist or dramatist has discovered it.

Zola even regarded this process as comparable with "the classical formula."[23] In common with Goethe and Schiller, he believed that the content and the form of the drama must be confluent and arise from one another.[24] Similarly, with Zola, as with Aristotle, the drama must so represent an action that it is felt as a cause-to-effect sequence—so that what happens is probable or inevitable. With both, furthermore, the formal unity achieved from the probability or inevitability of the events constitutes the universality, or truth, of the drama. In order to achieve such universality, the naturalists, like Aristotle, allowed departures of characters and actions from what they would be in life. According to Zola, they *required* these modifications.

Perhaps the chief departure of the naturalists from Aristotelian principles lies in the purpose behind the dramatic process. For Aristotle the end sought should be the proper emotional effect; for Zola, and other naturalists, it should be *truth*. If pleasure results, it should be the satisfaction of experiencing the revelation of truth. The spectator should not be moved by the vision—as Aristotle expressed it—of suffering which is like his own.

Strindberg pursues this aspect of naturalism more stubbornly than does Zola. Both men reiterated that drama should always show necessity. The whole object of representing man in his environment is the better to show his *necessary* connection with *natural law*. Charges that their dramas left too much to chance—that their data were chaotic—must have startled the naturalists. As an uncompromising scientific determinist, Strindberg explained that drama *should* portray even suffering and death without arousing pity or fear or any other emotion, save the "joy" of knowing. The spectator should neither blame nor sympathize, nor should he resist fate. "The naturalist has wiped out the idea of guilt, but cannot wipe out the results of an action."[25] Speaking of Miss Julie, Strindberg writes: "The fact that the heroine arouses our pity depends only on our weakness in not being able to resist the sense of fear that the same fate could befall ourselves."[26] If, in a truthfully constructed drama, a person perishes, he deserves to; not because he has violated a man-made moral abstraction, which is merely an adventitious effect rather than a cause of natural process, but because he is out of harmony with natural law.

The Nietzschean influence in naturalistic theory has occasionally been noted. This influence is striking in Strindberg's interpretation of the proper effect of drama. Aesthetic satisfaction is the intellectual joy of knowing—just as in

[22] *Ibid.*, pp. 23 ff.

[23] "Naturalism on the Stage," in *The Experimental Novel and Other Essays*, pp. 150-51.

[24] J. W. von Goethe, "On the Laocoön," in *Criticisms, Reflections and Maxims of Goethe*, ed. W. D. Ronnefeldt (London, 1897), pp. 89-90.

[25] Preface to *Miss Julie*, *The Plays of August Strindberg*, Second Series (1922), pp. 97-98.

[26] *Ibid.*

life it should be the "joy in" understanding the significance of its violent and cruel struggles. The intelligent man accepts fate and in this way can stand above it and enjoy the process of its realization in the life about him.

According to Nietzsche, all art, whether Dionysian (music) or Apollonian (plastic), attains proper universality through inspiring joy in the attainment of universality. In tragico-dramatic art, which by including Apollonian elements, raises art to its freest, most expressive form, there is "a translation of the instinctively unconscious Dionysian wisdom into the language of the scene: the hero, the highest manifestation of the will, is disavowed for our pleasure, because he is only phenomenon, and because the eternal life of the will is not affected by his annihilation."[27]

In this Nietzschean view appears the paradox which also appears in Strindberg: while it is the struggle of man (whether tragic hero, as for Nietzsche, or "natural" man, as for Strindberg) against or within destiny which makes the drama, the spectator should nevertheless be above the struggle, just as he should be above it in life. In one sense, therefore, the naturalistic formula seems —contrary to the claims of those who deride it—to call for *less* rather than *more* identification of the spectator with the dramatic characters than is true in nonnaturalistic drama.

To take the place of personal sentiments in the drama and to keep them out, Strindberg strove to make characters and motives complex rather than single, concrete rather than abstract. A character that is but a type is expressive only of a judgment previously made by the spectator. But if the character is a "soul-complex" in whom "vice," if it exists, "has a reverse very much resembling virtue," then the spectator is aroused to a searching scrutiny of the reality of man and the world. Then only can he rise above subjective, personal bias.

III

In summary, study of the ideas of Diderot and other leaders of early naturalism indicates that in its emphasis upon sensation and physical phenomena, commonplace actions and scenes, and in the principle of action controlling character, earlier naturalism foreshadowed later naturalism. But it fell far short of the later movement in its typicalism and sentimental moralism that led to the superficialities of the well-made play, against which the later naturalists rose in revolt.

Study of the naturalistic doctrines of Zola and Strindberg indicates that later naturalism arose in part as a philosophic school of thought. From positivism and scientific determinism were derived the theories that drama should systematically portray the true processes of the individual human being in relation with his environment, wherein cause-to-effect laws work out inexorably, quite aside from conventional morality or the sentiments of the spectator. Such a drama should, as written and staged, represent the natural man in actions and scenic environments like those of actual life. But these actions and scenes should be carefully selected and adapted so as effectively to represent truth within the theatrical medium. This, in my opinion, is a far cry from the stereotyped concept of "naturalism" which many of us seem to have accepted in recent years.

[27] *The Birth of Tragedy*, trans. W. A. Housemann (1924), pp. 127-28.

JULIUS BAB'S FIRST CRITIQUE OF THE THEATRE—III

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[This is the last of three articles reporting on *Kritik der Bühne*: *Versuch zu systematischer Dramaturgie* (Berlin, 1908). The first article (February, 1946) discussed some of Bab's ideas on art and on theatre art; the second (October, 1946) considered parts of his more detailed analysis of drama.]

Acting

THE nature of acting, and the actor's problems, seem peculiarly open to misinterpretation by both the critical and the uncritical members of the audience, sometimes by the dramatists, and sometimes by the actors themselves. For example, it is a common assumption that the actor cannot be a fully creative artist because he cannot be entirely independent: his pre-form[1] is assigned him by the dramatist. Some spectators, on the other hand, worship the actor as if he were the sole artist of the theatre, or as if he were the hero he plays. Some distrust him and his trenchant, intimate, troubling art. Some dismiss him briskly as a man with a talent for mimicry.

Julius Bab dissents. In the first place, the actor, like the playwright, can and should be an artist in the full sense of the word; the actor and the dramatist are the only artists of the theatre. Their interdependence, when it is recognized and properly used, results not in a diminution of either art but in a fulfilment of the potentialities of both.[2]

Most of the other errors about acting and actors rise from the fact that the actor's medium is his own body. The simple fact is clear enough to everyone; the trouble is that some people use it either as a premise-springboard from which they leap to eccentric conclusions about acting, or as the stimulus to confused and otherwise undesirable emotions about actors.

One odd conclusion which has some currency in these times[3] is that the actor's chief business is to make a pattern in space — that his prime concern should be "the imaginative concept of space" (*"Raumphantasie"*).[4] This conclusion in its turn serves as a premise for the notion that no clear distinction can be drawn between acting and pantomime.

> Pantomime is capable of realizing a completed illusion; for gesture is not only an independently effective form of energy, as song is; [unlike song] gesture can . . . (ideally, at least) seize upon all stages of a plot as its material: the most conventional greeting, like the most fearful outburst of passion, has its gestures. But since a pantomime is immanent in every script coined in words, in every drama . . . it seems to me that pantomime is . . . only a narrower circle in the greater circle of drama.[5]

That is, pantomime can be art, but it is quantitatively a lesser form than the theatre arts proper. And qualitatively it is quite different from them:

> Pantomime is of course that bodily craft which voluntarily limits itself as using the human body o n l y a s a v i s u a l v a l u e. It is a mutilation of the natural entirety; and for this reason it seems to me to have something eerie, uncanny about it—in an inferior form like ballet, indeed something pathologic. ("As if deafmutes were to run mad," says Hebbel.)[6]

[1] Cf. the first of my three articles.
[2] Cf. the first and second articles.
[3] 1908, of course; and also, I think, 1947.
[4] P. 94. The pages referred to in the notes are the pages of the original book. The quotations use the language of my translation, a thesis presented to Cornell University in 1945.
[5] P. 15, author's first note.
[6] P. 96. I have retained the author's practice of spacing out certain words. All italics are mine.

"The natural entirety" obviously, it seems to Bab, includes the voice — the ability of the voice not so much to carry the logical content of words[7] as to present directly the qualities of the character and of the actor.

> I do not understand one word of Russian; but of all the eminent impressions the actor Moskvin made on me, the last I could dispense with would be the childishly helpless, weak, nervous timbre of his voice; and in Stanislavsky's unforgettable characterization of Satin in *A Lodging for the Night*, the hoarse, drunken rumble of his voice, like a royal tiger's, was no less important than the visual impression he made. And who would care to subtract from the performance of a Duse or a Kainz the wonderful fragrance of their voices . . . ?[8]

But the actor's visual and acoustic functions are "merely a sort of obvious upper stratum" of the function proper to his medium. That function is to affect us as a living entity of body, mind, and soul. The patent living unity of the actor is the basic reason for the characteristic, incomparably strong impact of his art.

Because its impact is so strong, acting can make even the habitually unaesthetic man feel art as a reality. But this man is often confused about the nature of the art he has partly experienced. It is very easy for most of us, during the excitement of the performance, to feel that everything seen and heard, drama and all, has been done for the sake of the actor—even, that the actor has somehow brought it all about single-handed.

It is also easy for many persons to confuse the actor's person and "personality" with the character he presents, and to transfer their excitement about the character to the man they see and hear in the role. But actor-worship, theatromania, is a enemy of art:

> Only the kind of enthusiasm which is concerned with a thing, an ideal pattern (which works of art always are) can have a deepening and exalting effect . . . . Theatromania destroys even the very respect for the . . . impersonal aspects of art. It encourages the butcher and the candlestick-maker to feel that the great and famous X (who, you know, so the paper says, had a sniffle day before yesterday . . .) is after all a mere man like himself. Consequently his feelings about Hamlet the magnificent are of the confidential, neighborly sort: for he identifies Hamlet with X, and quite forgets that it was X and never X's Hamlet who had the sniffle.[9]

The same man who now worships X will, when his fervor has cooled, regard X as a fellow he knows all about, who happens to have a passion for mimicry; or, if his perception of acting goes a little deeper, he will feel uneasily that there is something shameless about X and his acting.

The first notion is entirely mistaken. A good, a creative actor does not counterfeit people unlike himself; he transmutes himself for each of his roles. He the subject must become his own object of imitation. He presents himself, recast into a new pattern.

Such a transmutation is no easy matter. First, it calls for a great effort, each time; second, to transform oneself repeatedly involves the danger of losing sight of his own "personality." (A need to keep sight of it is probably the basis of the "actor's conceit.")

As for the feeling that there is something particularly shameless about acting, it is founded in fact. All art is shameless in some degree: the writer, the

[7] "Language in itself, as a chain of reasonable, effectively logical symbols, is not an essential material of the actor. . . . The great actor rather strives to return the word, which is in some sense only a 'conventional frozen gesture,' to its fluidity once more." (P. 95.) The phrase is quoted from Artur Rotenburg, *Verhältnis der Schauspielkunst zum Drama*.

[8] P. 95. Josef Kainz (1858-1910) played with the companies of the Duke of Meiningen, L'Arronge, Brahm, and others.

[9] Pp. 120-121. "Characteristically the climaxes of theatromania coincide with the points of deepest intellectual exhaustion,"—*e.g.*, in Imperial Rome, in Paris after the Revolution, in Berlin during "literature's most profound depression (1870-1885)." (P. 121.)

painter, the musician, if they are artists, reveal their souls in their work. But they present their work sometime after the act of creation; and they do not offer their bodies to public view. The actor not only shows his body, he shows it in the moment of creation. There is no blinking the fact that there is something shocking about that.[10]

But creation in public is a condition of creative acting, and of its ultimate effectiveness; in short, it is an artistic necessity for the actor.

> Accordingly, the first of the basic rules for the beginning actor is that he must conquer his shyness. But the second rule is that he must have shyness to conquer. . . . Young men with the shameless confidence of that vanity which bespeaks poverty of feeling make a quick beginning in this art, and a quick end too. Many of the great actors, on the other hand, have begun by failing—necessarily, since they still had shyness to overcome.[11]

The obverse of the perception that the actor (shamefully) reveals *himself* is the notion that his work is a skillful lie—that he is a hypocrite, in the modern sense of that word as well as in the old sense.[12] The auditor who entertains this notion should look to the plank in his own eye. Early in life, each of us sketches the role in which he will present himself to the world; and we play out our roles, modifying them when and as we must, to the end of the chapter. The boy chooses his ideal hero as a model; the young man chooses the figure he would like to cut in his profession (modified by his boyish ideal and by the figure he thinks he *can* cut); and so on.

> The actor is only a flagrant instance of man. He does once a day what the ordinary man does once during the whole course of his life: he fashions a character, a personality, out of his stock-in-hand of instincts, energies, and concepts (very practically excluding anything that does not fit his model). Certainly the mime has a vocation for representing human beings, and he does repeatedly, and frankly in play, what we do once and for all in bitter earnest; yet he does nothing but what you and I and all of us do: he presents himself in the form of a specified character.[13]

We all engage in Ibsen's "lie of life"; the actor engages in artistry – in the lie of art, if you like: he must dissolve himself and re-pattern himself into the full artistic creation of the character as the dramatist offers it to him. If the performance is to be a work of theatre art, this must be so; for the dramatist designs his script for artistic completion by the actor. While he writes the dialogue, he sees the physical action, he hears the voices, that should bring the script to full life.

The proper function of acting becomes clearer in a consideration of the use and abuse of recitation, the activity which is closest to acting but is essentially different from it.[14] For example, the reciter of a lyric or an epic poem should not be concerned with enacting it. Unlike the actor, he is not to use his body; further, he is not to create. Such poems are complete works: they may have use for a good interpreter but not for another creative artist. The reciter's goal must be to find and present the voice of the poet; his business is to convey the timbre and the rhythm of a unified, self-sufficient work.

The same principle holds good if one

[10] The chapter "Psychology of Acting," pp. 107-122, *passim*. There is also something literally primitive about both acting and dancing; they hark back to the days when art still lay in the body of the maker. Perhaps this is why they are the preëminent folk-arts, and why artists in other fields have often begun their professional lives by trying the stage.

[11] P. 109.

[12] This idea is briefly indicated here and there in the chapter, "Philosophy of Acting" (pp. 123-128). I seize this opportunity to protest against such remarks as "She certainly is an actress!" when what is meant is simply, "She certainly is a plausible habitual liar."

[13] P. 13.

[14] "Recitation," pp. 99-105.

reader is to present a drama, or scenes from it:

> In that case too the problem is to make manifest what unifies all these characters, and that is the spirit of the poetry. . . . This reciter should find the poet's musical key, the sound of his language; for though the souls of all the characters pass over the poet's speech, like vibrating lights, its firm foundation is . . . the great creative spectator, the poet's own soul —fixed, clear, excelling.[15]

The reciters who ignore this consideration are usually a gruesome spectacle:

> They exercise their every bone and tone and facial expression on the podium. . . : they play King Philip in the left corner, Posa in the right, create Eboli out of tenor tones and Carlos out of baritone ones. . . . Instead of giving us the essence of a good speaker, they enact the ghost of a second-rate troupe.[16]

This sort of "virtuosity" can be neither good recitation nor good acting: it cannot do justice to the unity of the play nor to its rich variety either. For "the player . . . who is successively Othello and Iago three times in one minute will hardly be able to manage these rapid changes except by diving only into the shallows of the alien personality."[17] He is much more like a quick-change artist or an animal-imitator than like an actor. Full creation of one character in the drama, and nothing else, and nothing less, is the actor's business.

The last of the actor's problems to be considered here is his relationship to the dramatist. Because the dramatist does in effect assign the actor his preform, even the most cultured and conscientious actor feels (more or less consciously) that he is the servant, the dramatist is the master. The greater the dramatist the more sharply does the actor feel his dependency. That is why so many actors prefer to play in vehicles by mere playwrights — Sardou and his kind. Such plays seem to leave the actor more room for creation; and it is true enough that the fact of the actor's artistry is more patent, though no more true, when the script is not a work of art. Similarly, dramatists like Goethe and Hebbel have felt "more comfortable" with "respectable, average sort of acting" — servants' acting.

> The whole field of the stage is a battleground for the secret struggle of poet and performer. . . . When [the actor's] hatred is uncurbed by any very strong intelligence . . . it produces some exotic blooms. We need only to remember how Ristori dealt with Schiller, Sarah Bernhardt and Novelli with Shakespeare, and so on. Versatility is the revenge of performance on the art of poetry.[18]

The struggle is resolved only by a marriage of true minds, by a thoroughly sympathetic alliance of actor with dramatist, unpolluted by any flavor of self-sacrifice. It is the producer who should bring about such an alliance, and it is the director who must guard and foster it.

This mention of two very important nonartists of the theatre has introduced our next and last major subject. In any case it is time to turn from drama and acting to the institution in which they function.

Theatre

What the theatre is today, what it should be tomorrow, cannot be fully determined by what it has been; times change institutions. For one thing, whether we like it or not the performance and the audience have drawn apart since the justly renowned fifth century B. C. For another, the theatre is now a very complex organization. But, more important is this:

> It seems to me that no one can serve the future unless he is animated by a very profound respect for the life of the present. . . . It is

[15] P. 102.

[16] Pp. 102-103. Schiller's *Don Carlos* is the play in question.

[17] P. 103. If the actor can find a selection which really calls for completion by acting, that is another matter. (Pp. 104-105.)

[18] P. 115.

beside the point to draw from one's soul's depths an alien ideal engendered by dead dreams of history and hurl it against the life people are living now: the point is to recognize the idea of the present time within the vortex of its outward appearance, and to help bring it into sight.[19]

Every art, when it is effectual, is so because it satisfies part of the perennial need of the times for self-clarification and self-expression. The history of the theatre is interesting and enlightening, but it cannot offer us the secret of meeting that need today, or tomorrow.

None of this means that the theatre must undertake to present, much less to solve, the current religious, political, or moral problems of society. The theatre is under no obligation to carry out any function but its own, namely, to create the imaginative illusion of an interhuman event in progress.[20] The subject matters and the forms which will best arouse this illusion shift as time goes by, but the fact remains constant that the characteristic effect of a stage performance is an aesthetic one. Therefore it must be categorized and evaluated as an art, not as a means of persuasion. To offer the compliment (as Schiller and others have done) that the stage is an institute of morality is only to confuse the issue. "Hebbel once said that insofar as one considers music to be on the whole a good thing, one cannot appraise the flute at its value as kindling."[21]

It is important to make clear distinctions between categories:

Suppose that by chance it really were true that a theatre evening devoted to political enlightenment had a more powerful effect than a series of well-written pamphlets supporting the most salutary opinion. . . . Would a cultural value of the theatre be therewith demonstrated? Not at all. Nothing would be therewith be demonstrated but the cultural value of political enlightenment: the theatre would be an instrument, a dissemination tool, exactly on a par with the rotating press which puts out the pamphlets.[22]

To make a leap to another metaphor: though the hands were the hands of Esau, the voice would be the voice of Jacob. Esau would fall silent: the theatre itself would not be the speaker—however laudable or deplorable the content spoken.

The value to society of the theatre itself is, first, simply that it is an art, and that the aesthetic experience is a civilizing one; second, that it is the "people's art," the most generally interesting and effectual of all the arts.[23]

In these respects the stage is well-fitted to express and clarify its own time. It is ill-fitted to do so in that it is "far and away the most complicated structure of our artistic civilization." A great many people, a great many wills, now make up the theatre, and therefore "the art of the theatre [sometimes] . . . comes around to adopting the particular opinions and tendencies of the epoch . . . late, perhaps last."[24]

When the theatre does lag behind the spirit of the time, a period of "theatre ennui" sets in; when it rises to meet that spirit it is hailed as an ally, a pioneer, a liberator. The Meininger company and then L'Arronge satisfied the contemporary concern with external verity; Brahm in his turn met the suc-

[19] P. 10. Bab objects specifically to "inferences . . . about the nature and value of our stage, and the evolution which should be demanded of it . . . , drawn especially from the historical origins of the theatre, with particular regard to the Greek theatre, essentially so very foreign to us. These inferences have, in the most dangerous way, played into the hands of the operafication of our theatre, the latinization of our drama, and the assassination of our art of acting. A spurious method, serving a taste which is extremely subjective and alienated from life, has tried to explain the present out of existence by testifying that it is not the past."

[20] Cf. the first article.

[21] Pp. 153-154.

[22] P. 153.

[23] Cf. the first article.

[24] Pp. 141-142.

ceeding need for a more internal verity. But, in his turn, Brahm failed to provide the imaginative, more brilliantly-colored style demanded by the neo-Romantics. Reinhardt has satisfied this demand. He offers mood, stylization, refined sensuousness (visual and aural); at the moment [1908] he is the savior of the theatre.

But the time is already, in its springtime of rejoicing over Reinhardt, calling for the high drama in a new grand manner which he does not seem ready to give us. He does not offer *Hamlet* or *Lear*, he offers the *Dream and the Merchant*, and in them he makes spectacle and music dominate "the specific dramatic element, that power of characterization which affects the spirit and which is contained in the word of the poet and the body of the actor."[25] The time is therefore uneasy. If someone, Reinhardt or someone else, does not furnish these plays and the truthful but exalted style we do want for them, a new period of ennui will set in.

But someone will do so. The theatre is always dying and always being born again; and this death-and-resurrection cycle is further evidence of its profound vitality.

The artistic vitality of the theatre is founded in its only artists, the dramatist and the actor. All the many, many persons, from billposters to producers, who are involved in the production of a play, are (artistically speaking) the servants of these two. For example: if either the dramatist or the actors have failed, a triumph by the scene designer —a rousing hand for a good set—is felt as a defeat of the total art of the theatre.

However important and valuable the director and the producer may be, neither of them can be an artist of the theatre. The director is the organizer of the many elements of the performance. This means that he must arbitrate between the two artists and the many craftsmen of the theatre, resolve the natural conflict between dramatist and actor, and unify the work of a multiplicity of workers:

> He is the statesman, . . . not art-maker but art-organizer. While it is for this very reason that he is the most important man in the compound appearance called the stage, it is also for this very reason that his activity is neither susceptible to nor in need of aesthetic analysis. The laws of his rule are perceived when the necessities of all the arts he rules are perceived. Like every true sovereign, he is the supreme servant: he serves e v e r y o n e.[26]

As well as bringing together the actors and the dramatist who suit each other, the producer must make as harmonious an adjustment as he can between the performance-ensemble and the public. If the performance is a complex of arts and crafts, the public is a complex of economic and social factors; to adjust the relationship of these two complexes is therefore no sinecure.

Because any artistic backwardness in the theatre is so generally and glibly blamed on the "unscrupulousness of avaricious producers," it is only just to point out that no producer can dictate that a play shall be a popular success. The economic vitality of a play is founded in the audience; and whatever the producer does or fails to do, the larger public will go to plays which satisfy its taste for the fashion. Of all the arts, the public prefers the theatre; but that does not mean that it is a competent theatre critic and would support good theatre if only the producer would offer it. "Repeated failures by purely artistic enterprises, the perennial prosperity of purely commercial ones, reveal the charming innocence of the assertion

[25] P. 147.

[26] P. 17.

that our public 'really' wants good art. ..."[27] A first-rate play may become the vogue; in that case it will be a success, but that success is not caused by its essential virtues. It is not true that bad art is good business; it is true that good business in the theatre is the result not of art, good or bad, but of the play becoming the vogue. And the sudden reformation of the producer would not transform the public into sound aesthetes even if he nobly went into bankruptcy three times a year.

So much for the favorite villain of a certain number of our theatre lovers. Very much the same persons suggest a variety of heros who could and should rescue the theatre from its unfortunate position. The repertory theatre is a popular candidate for this role; so is a reformed *mise en scène;* and so is an ideal theatre building.

Though too much is expected of them, all these ideas have some merits. A repertory theatre no doubt does better justice to both dramatist and actor; a reform of scenery is certainly in order, and though it could not affect the essentials of the performance, it could make the actor's work much easier.

As for the ideal theatre structure, it is a focus of confusion.

> All our advocates of an ideal theatre talk about our theatre as if it were a mere recreation-hall which must atone and be sanctified by serving pure art, and [all of them] call for a profoundly solemn place, deeply devoted actors, auditors full of religious reverence.[28]

But when their tumult and shouting is analyzed, these advocates discover that they are in two sharply opposed camps. Some uphold the intimate theatre—a small house in which each auditor can respond individually to a performance full of nuances; the others propose the festival theatre, in which a large audience can infect itself with festal excitement about a high-style performance.

Reinhardt's 1906-1907 season at the *Kammerspiele* demonstrated that both ideas are partly right, partly wrong, and entirely incompatible. This very intimate theatre was just the place for Hauptmann's *The Peace Celebration* and for Maeterlinck's *Aglavaine and Selysette,* but it was ruinous for Hebbel's *Gyges and His Ring.* That is essentially a drama of universals and high emotion:

> Its ringing tone broke harsh and reluctant against that theatre's constricting walls; its grand gestures threatened to burst the little stage apart; and the spectator shuddered in his patrician isolation under the onslaught of this exalted passion and longed to have other people close by, to whom he could ally himself and thus endure so huge a destiny.[29]

Gyges called for a festival theatre.

Since we have great dramas of both sorts, it seems clear that both the intimate and the festival theatre are needed: neither one is "the" ideal theatre. But we have great dramas of other sorts too, in styles that lie somewhere between these two extremes. If we speak in ideal terms we should call for a separate theatre for each great distinctive dramatist—or for the most flexible theatre possible.

All these proposed remedies are really aimed at artistic disorders in the theatre, not at economic ones. To make the artistic vitality and the economic vitality of the stage coincide is a problem of public education which neither theatre individuals nor individual theatres can really solve.

The larger public is indifferent to artistry in the theatre for the same reason that it is indifferent to the general welfare: the liberal, educated,

[27] P. 162. However, many producers could manage an artistic production once in a while. "Even in a given historical situation, necessity may be borne with very different degrees of grace." (P. 163.)

[28] P. 134.

[29] P. 138.

understanding, discriminating part of the public withholds itself from political activity; it leaves education and our other social problems to the mercies of anyone who happens to be in power. More specifically, our publicly-endowed theatres, the court and the municipal theatres, are managed respectively by an aristocracy which is indifferent or inimical to art and the spirit of the time, and by timid, profit-minded Manchester men. "It is not a paradox to say that the poverty of our theatre is founded in the poverty of German liberalism."[30] In short, there is now no working relationship worth mentioning between the relatively few people who can distinguish good art from bad, and the many who are so unfamiliar with art that they approve any performance which is much talked about.

Though it is true that most of our culture and liberalism, such as they are, now [in Germany in 1908] rest in the hands of the middle class, the cultivation of the theatre and its audience is not a class problem. "Whether the aristocracy undergoes an intellectual renascence, or the proletariat ripens and grows up to a more genuine culture, or . . . the civilizing elements of our middle class rouse out of their lethargy,"[31] or that intellectual aristocracy which cuts across class lines engages in public affairs—no matter. When men of good will and good understanding ask for and are given power in the State, and not until then, the major problems of our society will enter upon their resolution. The full vitality of our theatre will wait upon that day, for it is contingent on the health of the whole social organism.

"This is how it is: every people has the theatre it earns."

[30] Pp. 165-166.

[31] P. 166.

OREGON'S SPEECH IMPROVEMENT AND REHABILITATION PROGRAM[1]

LEON LASSERS
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IN 1941 the Oregon State Legislature passed a law for the education of its handicapped children and assigned to the State Department of Education the responsibility for carrying out its provisions. Two years later, a modest appropriation was provided to implement the law and the state-wide program got under way.

Since I was employed to organize, direct, and supervise the speech improvement and rehabilitation work and have been intimately connected with the administration and supervision of the other phases of special education in Oregon, this account may be of some service to other states. It is evident from the letters I have received that many other states are faced with similar problems and are also seeking solutions to the rehabilitation of speech defective children in their schools.

I

Major Problems. A careful survey made shortly after the inception of the program in Oregon showed that the speech handicapped were by far the largest single group affected by the law. It was evident that there were many problems related to the education of this group which would have to be analyzed and surmounted before speech rehabilitation could function adequately and practically on a state-wide basis. The purpose of the present article is to outline the plan of attack on those problems, to review accomplishments to date, and to sketch plans now in progress.

In order to understand the present program it is necessary to review briefly the four major problems faced by Oregon in organizing and implementing a speech improvement and correction program on a state-wide basis. These four problems are all closely related and interdependent. A solution of any one is a partial solution to the whole. This will become apparent as the problems are discussed.

1. *Rural Nature of the State.* The population of Oregon is little more than a million. Approximately one-third of this number is concentrated in and around the city of Portland. The other two-thirds is widely and thinly scattered over a vast area. Communities are small and separated in many cases by mountain, forest, or desert barriers. The majority of schools are rural, one to two teachers sometimes teaching the entire eight grades. How to get special speech help to handicapped children under these circumstances constitutes a genuine problem for the Division of Special Education.

2. *Lack of Speech Training Given to Teachers.* While most teachers are excellently trained in the standard academic subjects, few have had any training whatsoever in phonetics or speech, and consequently have no conception of speech improvement techniques or the common speech problems of children.

Steps are now being taken to present a plan to the State System of Higher Education for the training of all classroom teachers in certain essentials of

[1] This is the second of a series of two articles dealing with the organization and implementation of Oregon's new state-wide speech program. The first article appeared in the QUARTERLY JOURNAL OF SPEECH, XXXI (1945), pp. 207-214.

speech and for the training of speech correctionists. Since these steps are also related to other aspects of the speech program they will be presented later in this article.

3. *Lack of Realization on the Part of Educators, School Administrators, and Citizens of the Need for Speech Training in the Elementary Schools.* Traditional thinking about speech development in children has resulted in a laissez faire attitude towards speech training for children in the elementary grades. Educators, school administrators, and communities have not been aware of the number of children in the public schools with poor or defective speech and have failed to recognize the role the public school might play in developing good speech habits and correcting minor speech problems and defects. Consequently, teacher-training institutions have placed little emphasis upon the teacher's speech, or on how to develop good speech habits in the growing child. In the elementary schools no time has been set aside in the day's schedule for speech training, nor is the teacher held responsible for such activity. It has been mistakenly assumed that relatively few children are in need of any special speech training; that for the average child speech improvement usually takes place in the course of the daily routine of teaching since "speech is a part of everything we do," and that "after all most children with poor or defective speech will outgrow it anyway." It has been further assumed that the type of preparation teachers get in a course in public speaking or the phonic training they get in reading methods would enable them to give help to most children with speech difficulty or minor defects in speech.

The teacher training institutions will have to admit that these assumptions and suppositions have not been well founded, for teachers themselves are asking for help and training and requesting teacher-training institutions to offer courses in speech improvement and correction.

4. *Lack of Special Teachers and Those Specifically Trained in Speech Correction.* There are a number of factors which account for the almost total lack in the state (aside from the city of Portland) of teachers especially trained in speech correction. The typical rural community in Oregon is reluctant, or financially unable, to employ special teachers of any kind. Too often the number of students enrolled in a small local school does not warrant the full-time services of a special teacher of speech or a special teacher of reading. These communities or districts might cooperate to share such teachers, but the distances which frequently separate one school from another make this impractical. The slightly larger community which may recognize a need for special services and which may be better off financially feels that it cannot afford to employ a special teacher who is prepared to do remedial work in only one field. Perhaps the most fundamental reason for the lack of special teachers of speech correction in the state is that there has been a general unawareness of the incidence of defective speech among school children and of the need to do anything about it. All these factors may account for the fact that none of the state institutions training teachers have, in the past, offered majors in this field.

Oregon hopes to place more special teachers throughout the suburban and rural areas by urging teacher training institutions, both in and out of the state, to expand the training of the student who majors in speech correction to include adequate work in diagnostic and remedial reading. With these two fields

of specialization, the speech correctionist seeking employment will find that a great many more communities will be able and willing to use his services. Experience has already indicated that where special teachers have applied for positions and were prepared to do remedial work in *both* speech and reading they have had little difficulty securing places and at attractive salaries.

II

The Program in Action: *Teacher Training and Speech Rehabilitation.* The most powerful impetus to speech training for teacher and school child has resulted from the newly organized state-wide program for the speech handicapped child. Already the work of the Division of Special Education is beginning to effect a change in attitude, not only towards the education of speech defective children, but towards the speech education of all children in the public schools.

This program through its teacher-training institutes, in-service and extension courses, county and community speech clinics, parent and teacher bulletins and manuals on speech defects and their correction, has made school administrators, teachers and parents, and teacher-training institutions aware of the large number of speech-defective children in the school community, and of the need not only for giving the classroom teacher some training in speech techniques but of the need for specially-trained speech correctionists to handle the more severe cases.

The University is now offering a major in speech correction, and the State College has a number of excellent basic and professional courses in the field and is planning to expand its speech correction program. The state teachers colleges are also awakening to the needs of the public schools in speech training and are planning to add to their staff of instructors in this field of specialization as soon as it is possible.

It seems likely that all the teacher training institutions in the state will soon be offering courses in speech improvement and correction, but it will be a number of years before the results of this new training will be felt in the schoolroom. In order to supply a more immediate answer to the problem, teacher institutes and in-service courses are being conducted throughout the state.

The primary purpose of the teacher institute is to give the teacher an acquaintance with the common speech problems which she might encounter in her room, some preventive information, and a demonstration of a few simple testing and corrective methods. This information is given to help her identify, and select for referral to a scheduled speech clinic, children in her room with defective speech, and to carry out the recommendations for preventive measures or simple corrective work made by specialists from the State Department of Education at the scheduled clinic. A traveling clinic, operating out of the State Department, visits the county approximately one month after the institute is held in that county, diagnoses the speech defects of the children referred, confers with parents and teachers, and makes recommendations for the correction of the child's difficulty.

In addition to the teacher institutes which have been held in practically all of the thirty-six counties in the state, in-service lecture courses in the elements of speech correction, conducted by the Division of Special Education as a part of the handicap program, are being given to teachers in numerous communities in Oregon through extension. Both the teacher institute and extension or in-service courses, however, are of neces-

sity too short in duration and too concentrated to give the teacher more than a limited survey of the general field.

In spite of these limitations, the value of the in-service courses described above should not be underestimated, since their total effect has been to awaken a state-wide interest in the speech handicapped child and to inform administrators and teachers of the nature and size of the problem. Children have been recommended to the clinic who previously would have received no help, or whose problem was not previously recognized; and many teachers have asked for special help where such assistance was not previously requested or felt necessary. Furthermore, courses of this type which come to the teachers' own community reach a far larger proportion of teachers in service than either summer school or regular college attendance.

Another value which has resulted from the Division of Special Education's in-service training program, teacher institutes, and county clinics has been the definite increase in summer school enrollment in courses dealing with the handicapped child.

Both the University and the College through courses on the campus and in the Extension Center in Portland now offer summer courses in these subjects. Many teachers are under pressure to get advanced degrees with advanced professional standing and the fundamental speech courses which more nearly meet her classroom needs do not often offer advanced or graduate credit. Too many teachers are compelled because of this circumstance, to pass up much-needed speech correction courses.

It seems evident that the most satisfactory approach to the problem of the speech defective classroom child is to give every teacher during her college training a knowledge of certain speech fundamentals and preparation in understanding and correcting the common but less complex speech problems she is likely to encounter in her room year after year. This it is hoped to realize through recommendations made by a special committee to the State Board of Higher Education advising that all elementary teachers be required as soon as possible to take a proposed course, Better Speech for the Classroom Child, and that they be urged to choose as one of their electives a sequel, Speech Correction: Basic Principles and Techniques. The major recommendations of this committee are discussed in some detail in the concluding portion of this article.

Teacher and Parent Manuals. A valuable method of teacher and parent training and one which has proved itself of immediate benefit to the speech-handicapped child has been found in the simply written and practical booklets in the common speech problems found in children distributed by the Division of Special Education to teachers and parents throughout the state. The treatment in these booklets is by no means exhaustive, nor are they written for persons with a background of speech training. They are designed for use by the average classroom teacher (many of them emergency teachers) and by parents. They are, however, specific and practical. There is a minimum of theory and a maximum of specific play activities and games which the teacher or parent can use either in group or individual situations to help the speech handicapped child. The results to date are exceedingly encouraging and are an indication of what the classroom teacher or parent can do if given a practical but simple guide to which they can constantly refer.

Residential Summer School for Remedial Work. **The blind or partial-**

sighted, and the deaf or very hard-of-hearing, have long had the advantage of special training from full-time residential state schools. The child with a severe speech or reading disability, or one whose hearing loss is sufficiently great to impede his social and educational progress but not great enough to warrant his attendance at a school for the deaf—handicaps which while less dramatic and observable are also disqualifying for adequate social and economic adjustment—has had little if any opportunity for help. The traveling special clinics in Oregon have found it a relatively simple matter to see children, diagnose problems, and make recommendations. But in many cases, especially where the disability or defect was severe, the making of recommendations was futile because there was no one in the community capable of carrying them out. It soon became apparent that if these severe cases were to be helped they would have to be brought into a center for careful study and observation where they could receive intensive reeducation from a staff of trained clinicians and other specialists.

The legislature of the state has recently recognized that there are hundreds of these children throughout the state who are in need of special training and whose disabilities cannot be successfully or economically coped with in their local communities. They have approved a central residential summer school, staffed with trained personnel and properly equipped, to which these children can be brought for a period of intensive remedial work, and have voted an appropriation to underwrite it.

The remedial resident center will utilize for an eight-week period each summer the entire facilities of the State School for the Deaf—buildings, grounds, equipment, and such part of the administrative, maintenance, and custodial staff as it may be found necessary to use. The superintendent of the School for the Deaf recognizes the value and importance of this work and is cooperating enthusiastically in the project. It is his desire that the school which now operates for only nine months of the year be of extended service to the taxpayers of the state. The school, which is located in Salem, will do remedial work in speech, in reading, and will also teach lip-reading to hard-of-hearing children. Approximately 120 children of normal intelligence between the ages of eight and fifteen will be accepted. There will be a special section for post-operative cleft palate cases. The work will be entirely rehabilitory and teacher training will not be included. From the point of view of rehabilitation, this offers certain advantages since the harassing problems of compromise which inevitably arise between teacher training on the one hand and child rehabilitation on the other will not have to be met. It will be a full-time residential summer school. Children will live at the school, and the school program will provide for a completely supervised, twenty-four-hour day.[2]

III

Report of the Special Committee on Teacher Training and Speech Education.[3] The present inadequate provisions for teacher training in the field of speech improvement and correction and the essential relationship of such training to a successful program of speech im-

[2] On June 10, 1946, shortly after this article was written, the remedial training center was operated for its first summer. One hundred and fifty children were enrolled.

[3] *Report of the Committee on Revision of Oregon State Certification Requirements for Teachers of Speech Correction with Recommendations for Revision of Courses in Speech Correction*, 1946. Issued by Rex Putnam, Superintendent of Public Instruction, Salem, Oregon. Printed copies of this report are available to state departments of education, universities and colleges, and to speech clinics.

provement and rehabilitation in the state called for some decisive step to bring the entire matter to the immediate attention of key people and the teacher-training institutions throughout the state. At the instigation of the State Department of Education, a committee was appointed from a group of educators in the state interested in speech training for teachers. The function of this committee was threefold. First, to study the speech needs of all elementary classroom teachers in the state. Second, to inquire into the adequacy of the present state certification requirements for special teachers of speech correction. Third, to examine the catalog course offering and course descriptions in the field of speech correction now appearing in the catalog and bulletins of the universities, colleges, and teacher-training institutions throughout the state for the purpose of recommending such revisions and additions as seemed advisable.

Out of the study that this committee has made has come a number of significant findings which have been specifically stated and placed in the form of proposals for the consideration of the State Board of Higher Learning with the suggestion that they be approved for adoption by the various institutions of higher learning in Oregon. A summary of such of these recommendations which appear to be especially applicable to teacher training follow.

1. *Speech Proficiency Test.* The committee on speech education proposes that all elementary teachers be required to demonstrate their adequacy as to voice and speech by passing a speech proficiency test to be given upon the student's entrance into a teacher-training institution, or department of teacher training. No teacher is to be granted a certificate until such proficiency is successfully demonstrated. The general organization, requirements, and methods for giving this test are carefully outlined. The test is not rigorous, nor does it require special excellence of performance. It is essentially designed to eliminate from the teaching profession in the elementary grades individuals with sufficiently defective voice or speech to impair their teaching efficiency. In all fairness to these students as well as to school children, it is urged that candidates with marked defects of voice or speech choose some other profession beside teaching. An opportunity is given to those candidates who fail the test but who, in the opinion of the examining committee, could probably pass the test if they took additional speech work or courses, to take such additional work or courses and retake the examination. It is recommended that all teacher-training institutions offer appropriate courses as well as the opportunity for individual clinical correction so that all prospective teachers who so desire may have an opportuniy to improve their voice and speech and that those who fall short of the speech proficiency requirements may have an opportunity to attain sufficient adequacy.

2. *Speech Course for all Elementary Teachers.* The committee in this same report has also submitted to the State Board of Higher Learning for their approval and adoption a course called Better Speech for the Classroom Child. It is urged that as soon as possible this course be required of all teachers planning to teach in the elementary grades and that it be adopted in the near future as one of the requirements for the certification of such teachers. The course is especially designed to help the regular classroom teacher in a grade school situation improve the speech of the pupils in her room. It is essentially a developmental and not a corrective course and includes: (1) steps in learning to talk, (2) criteria for good voice

and speech, (3) introductory material on how the sounds are made, (4) group games, activities, and other motivating and learning devices, (5) survey of selected books and materials, (6) demonstrations of speech improvement lessons, (7) correlating speech improvement with other subjects, and (8) elementary survey of common speech problems as to prevention and correction.

It is believed that interested teachers equipped with the elementary information provided in this course could render important service, largely within the limits of their regular classroom work, in bringing about improvement in the speech of all pupils, in preventing the occurrence of speech defects from becoming more severe through emotional involvements or prolonged habituation, and in the correction of minor defects.

The committee further recommended and outlined in the appendices a sequence of courses in speech correction which would permit any interested student or teacher to major in this field and to fulfill the revised requirements for certification of teachers of speech correction. Among the courses recommended and outlined in the appendices, and which all teachers are urged to take, is a beginning course called Principles of Speech Correction to be established as the situation warrants to serve as: (1) an elective follow-up course to Better Speech for the Classroom Child, (2) a required first course for prospective special teachers in the field, (3) a recommended elective for those preparing to teach in secondary schools and an elective for general speech majors and others wishing a survey course in speech correction.

It is recommended that this course be made available as soon as possible on an elective basis in all institutions training public school teachers, and that all teachers who are considering teaching in the kindergarten, primary, and intermediate grades be urged to choose it as one of their electives following the basic speech improvement course.

With the basic principles and techniques provided in this course teachers should be able to render important service, still largely within the limits of their regular classroom work, in preventing and correcting the typical and frequent speech defects found among school children; chiefly, functional articulatory defects and early stuttering.

3. *Certification Requirements for Special Teachers of Speech Correction.* With the development and expansion of the speech improvement and correction program in the state, teacher interest and enthusiasm in both speech and speech correction have shown a marked rise. Many experienced teachers and others now doing special teaching both in and out of Oregon are expressing an interest in Oregon's state requirements for certification in the field of speech correction. As inquiries began to come in from teachers in the field, it became evident that the present certification requirements for teachers of speech correction are vague and inadequate, and that these requirements would have to be amended and revised.

The committee on speech education has proposed the following *specific* certification requirements for those desiring to teach speech correction in the state. There are *general* requirements which all teachers applying for special teaching certificates must fulfill, but for purposes of brevity only the specific speech requirements are given here. Two certificates are offered, a temporary and a five-year certificate. It will be noted that the permanent certificate follows with some latitude, and a few departures, the general requirements for Clinical Membership in the American Speech Correction Association.

Specific Requirements for Teachers of Speech Correction:

A. For the five-year certificate 27 quarter hours in the special field, including
   (1) Techniques of speech improvement
   (2) Phonetics
   (3) Speech Correction
   (4) Speech science
   (5) Speech defects and disorders (speech pathology)
   (6) Clinical methods and practice in speech correction

   A minimum of 200 clock hours must be spent in actual practice teaching in speech correction under adequate supervision. It is desirable that at least half of this practice teaching be at the primary and intermediate level. Eight credit hours will be given toward certification for this experience. Additional credit under (6) will be awarded for practice teaching in excess of 200 clock hours.

   Suggested distribution: 3 quarter-hours each in items 1 and 2, 3 and 4; 6 quarter-hours in item 5; and 9 quarter-hours in item 6.

B. For the one-year certificate (renewable four times) 21 quarter hours in the special field, including fields indicated in 1-6 above. A minimum of 100 clock hours must be spent in actual practice teaching in speech correction.

   (It is suggested that teachers interested in entering the field of special education for the speech defective or teachers who desire to improve their present professional background in this field, acquaint themselves with the requirements for "Clinical Membership" in the American Speech Correction Association.)

4. *Recommended Revision of Courses and Course Titles in Speech Correction.* The final function of the committee on speech education was to reorganize and revise for approval by the State Board, course offerings, titles, and descriptions which now appear under various titles, descriptions, and course numbers in the centers of higher learning throughout the state. The present titles are in many cases inadequate and inaccurate, and do not allow for a logical progression or sequence of content. There is also much needless overlapping in course content as between colleges.

The purpose of the reorganization and revision was (1) to standardize titles and descriptions and general course content—allowing, of course, for a certain latitude of interpretation and teaching approach by individual instructors, (2) to suggest the year level at which they should be offered in an attempt towards a certain degree of constructive and logical uniformity throughout the state, and (3) to recommend other courses in speech which would make it possible for any teacher interested in speech correction to fulfill the requirements for teacher certification in that field from courses offered in Oregon.

An attempt has been made in this and a previous article appearing in the QUARTERLY JOURNAL OF SPEECH to state the problems, to outline the organization of Oregon's state-wide speech improvement and correction program, and to explain something of its operation. The program is still in the process of planning and development; new circumstances and realities may dictate new policies and methods. The men and the institutions in Oregon who are active or interested in speech training will undoubtedly exercise a marked influence on the state program and are essential to its success. The State Department of Education has, and will continue, to call upon them for teacher training and for their invaluable help and guidance.

Oregon has been a long time without a speech improvement or speech correction program. The sun will not rise tomorrow on inspired and informed classroom teachers insuring to all children in the elementary schools their right to good speech. It is not desirable or intended that the program shall develop full blown. Better a hardy, though somewhat slow-growing plant, than one that will not withstand the first frost.

THE STATE OF SPEECH CORRECTION

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IN December, 1945, a committee* from the American Speech Correction Association was asked to assemble for publication in the QUARTERLY JOURNAL OF SPEECH a compendium of speech correction facilities provided in the public school systems of states and cities in the United States. These materials have been gathered from members of the Association who are familiar with the special education programs in their states and local communities and from superintendents of education in the several states.

A questionnaire sent to at least one informed person in the field of special education in each state included the following queries: Does your state have legislation providing for speech correction in the public schools? When was this legislation enacted? Does this legislation specifically mention speech correction or is it worded generally to include other special education? (Please explain.) What state department administers the program of speech correction? What financial support does the state give the speech correction program? Are speech correctionists licensed in your state? Other questions dealt with hearing testing and will be discussed in a separate report.

I

Twenty-three states have enacted or are at present enacting legislation providing for special education for exceptional children; 18 of these legislative acts mention speech correction specifically; five have been interpreted to include defective speech as a handicapping condition. Six states with no legislation providing for special training for handicapped children are attempting to provide such education on a statewide basis; two are working through state departments of social welfare, two through state departments of health, one through the state society for crippled children, and one through the combined facilities of the state department of health and the state department of public instruction. Legislation providing for the education of exceptional children dates from 1913 in Wisconsin to 1945 in Georgia, Iowa, Ohio, Pennsylvania, and Texas.

In 13 of the 19 states making no statewide provision for speech correction, city or county programs have been developed. These vary greatly in number and kind.

Six states, Nevada, New Hampshire, North Carolina, Oklahoma, South Carolina, and Vermont, report no state or local programs of speech correction.

Twenty-two of the 23 states reporting enacted or pending legislation for speech corrective training administer the speech correction programs through the state department of education of public instruction; four of these states report that state departments of health and public welfare cooperate in putting the speech correction programs into practice. One state program is administered by the crippled children's division of the state department of health.

State speech correction programs are financed in nine states on an excess costs basis with state reimbursement varying from $200 to $300 per child to one and

*D. W. Morris, Arthur Secord, Jeanette Anderson.

one-half times the cost of regular education for a child. Four states give financial support on a per-program basis; such support varies from $750 to $1500 per local program; provisions permitting this money to apply to salary and equipment vary from state to state. Two states reimburse local communities for speech corrective work on an equalization basis. Eight states report no definite plans for financial support of speech correction programs. Funds available for state support of special education programs are reported as ranging from $25,000 annually in one state to $4,500,000 per year in another.

In 16 states, speech correctionists must be licensed. Requirements for such licensing range from the holding of a regular teacher's license to the completion of a rigidly prescribed course of study including from 18 to 30 hours in speech pathology, speech correction, and allied areas of study.

The District of Columbia reports legislation providing for speech correction dating from 1922; certification of teachers is not required.

II

In summary, the following observations may be made:

1. Approximately half the states have or are enacting legislation providing for, or interpreted as providing for, speech correction as a part of the public school program.
2. Where there is legislation for special education, it is usually administered through the state department of public instruction, sometimes with the cooperation of other state departments.
3. Two-fifths of the states having legislation providing for speech correction programs finance such programs on an excess-costs basis. Nearly two-fifths of such states make no definite financial arrangements for the support of speech correction programs. About one-fifth of such states provide financial support on a per-program basis.
4. Seventy per cent of the states with legislation providing for speech correction require licensing of speech correctionists.
5. Legislation, financing, and licensing vary widely from state to state and from one area of the nation to another.

Alabama: no legislation; speech correctionists employed intermittently in Birmingham schools.

Arizona: no legislation; Crippled Children's Division, State Department of Social Security and Welfare; Phoenix and Tucson public school systems.

Arkansas: no legislation; Little Rock public school system.

California: legislation, 1929; State Department of Education; license required.

Colorado: no legislation; Colorado Springs and Denver public school systems.

Connecticut: legislation; State Department of Education; license required.

Delaware: no legislation; State Board of Health and State Department of Public Instruction; some correction in public schools of Georgetown, Seaford, Wilmington.

Florida: legislation, 1941; State Department of Education; license required.

Georgia: legislation, 1945; State Department of Education; working on license requirements.

Idaho: no legislation; some part-time instruction in larger districts.

Illinois: legislation, 1944; State Department of Public Instruction; license required.

Indiana: legislation, 1928; State Department of Public Instruction; license required.

Iowa: legislation, 1945; State Department of Public Instruction; license required.

Kansas: no legislation; State Department of Social Welfare.

Kentucky: no legislation; Louisville public school system.

Louisiana: legislation, 1944; State Department of Education.

Maine: legislation, 1942; State Department of Education.

Maryland: legislation, 1929, 1931; State Department of Education and State Department of Health.

Massachusetts: no legislation; Department of Public Health; public school systems of Boston, Brockton, Cambridge, Lynn, Revere, Waltham.

Michigan: legislation, 1941; State Department of Public Instruction; license required.

Minnesota: legislation, 1923; State Department of Education; license required.

Mississippi: no legislation; Vicksburg public

school system (assisted by State Department of Health).

Missouri: legislation, 1921; State Department of Education; license required.

Montana: no legislation; public school systems of Billings, Butte.

Nebraska: legislation; State Department of Public Instruction; services provided only if speech defective child is unable to attend regular schools.

Nevada: no legislation.

New Hampshire: no legislation.

New Jersey: legislation pending; State Department of Education; license required.

New Mexico: no legislation; public school systems of Albuquerque, Carlsbad, Clovis, Gallup, Raton, Roswell, Santa Fe, Tucumcari.

New York: no legislation; public school systems of Buffalo, New York, Rochester, Syracuse; license required in New York City.

North Carolina: no legislation.

North Dakota: no legislation; campus school, Minot.

Ohio: legislation, 1945; State Department of Education; license required.

Oklahoma: no legislation.

Oregon: legislation, 1941; State Department of Education; license required.

Pennsylvania: legislation, 1945; State Department of Public Instruction; license required.

Rhode Island: no legislation; public school systems of Cranston, East Providence, Johnston, Newport, Pawtucket, Providence.

South Carolina: no legislation.

South Dakota: no legislation; State Department of Health doing some experimental work.

Tennessee: legislation, 1929; Crippled Children's Commission; lip-reading taught in public school systems of Memphis, Nashville.

Texas: legislation, 1945; State Department of Education; license required.

Utah: no legislation; State Board of Health; public school system of Salt Lake City.

Vermont: no legislation.

Virginia: legislation, 1938; State Department of Education.

Washington: legislation, 1943; State Department of Public Instruction; license required (standards being formulated).

West Virginia: no legislation; public schools of Kanawha county.

Wisconsin: legislation, 1913, 1945; State Department of Education; license required.

Wyoming: no legislation; public school system of Cheyenne.

THE RELATION BETWEEN TRAINING AND TEACHING ACTIVITIES OF COLLEGE TEACHERS OF SPEECH

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WITH the realization of the need for more and better speech training at the elementary, secondary, and college levels, there has appeared an increased demand for more trained teachers of speech. Since the teacher is the most influential of the factors that determine efficiency in speech education and since the teacher is significantly conditioned by the type of preparation he receives, the necessity for thorough, well-rounded training and painstaking scholarship in the field of speech education has also rapidly grown more and more pressing. The teaching profession, like every profession, in addition to a general cultural and educational background, requires preparation that is specialized and of a professional nature; the teacher, like a member of any profession, unless trained in his prospective field, will be less efficient in discharging the professional responsibilities placed upon him in his future work. This essential relationship between training and later professional responsibilities should always be in the mind of the prospective member of any profession. Teaching is no exception: the kind of preparation that the teacher of speech is to receive should depend upon the demands that will be placed upon him later as a member of the teaching profession.

I

In 1943 my interest in this relationship between training and teaching was focused upon those teachers already engaged in teaching speech in the colleges of arts and sciences throughout the United States. A careful reading and survey of the studies and literature which had appeared during the previous twenty years revealed an emphatic agreement that only trained teachers of speech should teach courses in speech in college, and that only those aspects of speech should be taught in which preparation has been received.

No mention was made and no statistical evidence was found, however, concerning the actual relationship between the training and the teaching demands of those already in the profession. Had these teachers been trained in the subjects they have to teach? Were there instructors teaching in any of the speech areas without any preparation therein?[1] Had their completed educational programs prepared them and qualified them to meet the needs of their profession? These questions still remained unanswered.

During this same year, 1943, a study was set up to inquire into the relationship between the formal training received by college teachers of speech and the speech subjects taught by them. It seemed desirable to ascertain: (1) the amount of training received by college teachers of speech in the following speech areas and their respective speech subjects: fundamentals of speech, original speaking (public speaking, forum and debate, radio), interpretative speech (oral interpretation, storytelling, choral speaking), dramatics (dramatics, play direction and production), speech science (speech pathology, voice and diction, phonetics, psychology of speech), speech correction (speech correction

[1] The speech areas are: fundamentals, original speaking, interpretative speech, dramatics, speech sciences, speech correction, and the teaching of speech.

clinic), and the teaching of speech (methods of teaching speech in college, practice in college teaching of speech); (2) the number of years of experience in the closely allied fields of public lecturing, radio, and the theatre; (3) the amount of professional training (courses in education) received by these teachers; (4) the relationship of this training in speech and education to the speech subjects and areas taught; (5) the opinions of teachers concerning the relevance of the training received to their teaching activities, and (6) teachers' opinions about the kinds of training that might have been useful for their specific work as teachers of speech in the colleges of arts and sciences.

The written questionnaire was selected as the most practicable way of gathering the desired data for the investigation. Information was desired concerning the following: teaching experience; degrees received, and the degrees teachers felt should be required; minor fields of study found most helpful; training received in the field of speech, and the value of this training; training received in the field of education, and the value of this training; any practical experience in public lecturing, radio, and the theatre; subjects actually taught in the field of speech; general comments on the relevance of the training received to teaching activities; and general recommendations for the prospective college teacher of speech.

In the early stages of the study an inspection was made of catalogs received from 576 colleges of arts and science throughout the United States. Copies had been requested from the 682 colleges listed in the 1942-1943 Educational Directory,[2] but catalogs of 114 colleges were not available. I found that 450 (79 per cent) of these colleges offered some instruction in speech. A questionnaire, accompanied by a letter of general introduction explaining the purpose of the investigation, was then sent to each of the 934 instructors teaching speech in these 450 colleges.

Questionnaire returns, with all questions fully answered, were received from 190 college instructors of speech teaching in 157 colleges of arts and sciences throughout 39 states and the District of Columbia. Tabulated statistics concerning the number of college teachers of speech who had moved from academic work to the Army, the Navy, or other government or war service are not available, but it is certain that the number was large. Doubtless many more returns would have been received under more normal social conditions. Fifty-two expressed by letter the impossibility of their answering the questionnaire because of war-time changes. Significant data follow.

II

An inspection of the 568 catalogs received from the 682 colleges of arts and sciences in the United States revealed that 450 (79 per cent) offered some instruction in speech; 118 (21 per cent) listed no speech work at all. One hundred sixty-four (29 per cent) of those institutions offering speech work included a well-rounded, inclusive program of speech under the department title of Speech. Although others (50 per cent) offered some speech work, frequently only a specialized phase of the field was included under such department titles as English (30 per cent), Public Speaking (4 per cent), Speech and Dramatic Arts (14 per cent), and Dramatic Arts (2 per cent).

One hundred fifty-one (79 per cent) of the 181 (95 per cent) who have baccalaureate degrees possess the bach-

[2] Educational Directory, Part III, U. S. Office of Education, 1942-43, Washington, D. C., p. 6.

elor of arts degree. By far the greatest number (97 per cent) of those holding masters degrees (86 per cent) have the master of arts degree. Of the 56 (29 per cent) who have been granted doctors degrees, all but four have received the degree of doctor of philosophy. These same college teachers of speech in listing the degrees they feel should be required for college teaching of speech placed by far the greatest emphasis on the same degrees: bachelor of arts (79 per cent), master of arts (81 per cent), and doctor of philosophy (27 per cent). Although the majority felt that the master of arts is the most desirable degree for college teaching of speech, many felt that degrees in general are overstressed as essential for college teaching. Teachers must have them, they agreed, but they stressed the point that degrees must not be the criterion by which college teachers of speech are selected.

The greatest number (40 per cent) in preparation for their baccalaureate degrees majored in English, while 60 (33 per cent) majored in speech. Forty-seven (29 per cent) minored in English and 36 (22 per cent) minored in speech at this level. Although the range of other subjects appearing as majors and minors in preparation for bachelors degrees is rather wide, social science had a significant place in the curricula.

The picture is somewhat changed when one thinks in terms of the majors and minors included as preparation for masters degrees. Although English still leads as the most frequent minor (35 per cent), speech was by far the most frequent major (58 per cent). Another significant change is noted by the fact that courses in education and psychology took the important position formerly held by social science.

The greatest number (68 per cent) majored in speech in their curricula leading to doctors degrees. Psychology was the most frequent minor (32 per cent) even appearing more often than English (22 per cent) as a minor in their presentation at this level.

These instructors agreed that the major should be speech at all levels, and that the minor should depend upon the particular field of interest in speech. The minors listed as most helpful are: English, psychology, and history.

In the curricula of the 152 teachers (80 per cent) who have had training in education (38 have had no training whatsoever in education), the greatest emphasis has been placed upon the history of education and educational psychology, in which subjects 60 per cent and 61 per cent respectively have had instruction. The philosophy of education and methods of teaching speech have been second in importance. The least emphasis has been placed upon general methods of college teaching and practice in teaching speech in the professional training of these teachers.

The instructors were requested to rate the courses they had taken in education as being either essential, helpful but not essential, or of little or no value. According to them, practice in college teaching of speech (in which they have received the least instruction) is most essential, methods of college teaching is outstandingly helpful but not essential, and history of education (the subject in which the greatest number have received instruction) is of the least value. When requested to express their opinions as to whether courses in education should be required for college teaching, 79 responded affirmatively and 98 negatively. Twelve made no answer at all. Many followed their answers with comments concerning their training in education. Those who found professional training to be of value, stated that it gave one a conception of present day education in

a historical perspective, stimulated more teaching and less lecturing, and promoted integration of speech with other subjects. It was pointed out, however, that in order to be valuable these same courses in education needed to be practical, not too academic, and nonrepetitive.

Those who found professional training to be of little or no value characterized it as being not practical, too vague and unnecessary for one who knows his subject well.

III

A listing of the speech subjects studied by college teachers of speech in preparation for their positions, starting with those in which the greatest amount of preparation has been received and concluding with those in which the least amount of preparation has been received, reads as follows: public speaking, oral interpretation, fundamentals of speech, dramatics, phonetics, forum and debate, play direction and production, speech pathology, voice and diction, speech correction clinic, methods of teaching speech, radio, choral speaking, storytelling, and psychology of speech.

In assigning values to courses taken in the field of speech, by far the greatest number indicated speech fundamentals and public speaking as being most essential. Table I presents a detailed picture of the values assigned to all speech courses taken by these teachers, as well as the number who have taken each course.

By far the greatest number have had work in from four to seven areas in preparation for their present positions. Fifty per cent have had preparation in six or seven areas.

Seventy-three of the 190 college teachers of speech included in this study reported experience in either public lecturing, radio, theatre, or speech correction clinic. Twenty-three have had a total of 115 years of experience in public lecturing ranging from one to 30 years. Nine have had a total of 44 years of experience in radio ranging from two to 15 years. Thirty-eight have had a total of 165 years of experience in the theatre ranging from one to 10 years. The four instructors who listed experience in speech correction clinic together have had a total of eight years experience ranging from one to four years.

TABLE I.—Distribution of Values Assigned to Speech Courses Taken by College Teachers of Speech.

	VALUES*								
Subjects	1	%	2	%	3	%	Not Shown	%	Total
Speech Fundamentals	118	79.73	7	4.70	5	3.38	18	12.16	148
Public Speaking	118	71.08	16	9.64	5	3.01	27	16.28	166
Forum and Debate	78	61.42	32	25.20	5	3.94	12	9.45	127
Radio	29	41.43	34	48.57	7	10.00	0		70
Oral Interpretation	74	47.44	35	22.44	10	6.41	37	23.72	156
Storytelling	9	27.27	12	36.46	7	21.21	5	15.15	33
Choral Speaking	11	24.44	20	44.44	13	28.89	1	2.22	45
Dramatics	76	53.90	25	17.73	10	7.09	30	21.28	141
Play Direction and Production	66	51.96	38	29.92	3	2.36	20	15.75	127
Speech Pathology	73	60.33	28	23.14	2	1.65	18	14.88	121
Voice and Diction	75	64.66	17	14.66	1	.86	23	19.83	116
Phonetics	78	55.32	31	21.99	5	3.55	27	19.15	141
Psychology of Speech	17	62.96	5	18.52	1	3.70	4	14.81	27
Speech Correction	62	68.13	16	17.76	5	5.49	8	8.79	91
Methods of Speech in College	44	49.44	25	28.09	5	5.62	15	16.85	89

*1, Essential; 2, helpful but not essential; 3, of little or no value.

IV

The sample used in this study includes teaching activities ranging from 1907-1943. An analysis of the subjects and subject combinations appearing on the teaching programs of college teachers of speech during these years reveals a rather sharp, marked change beginning around 1922. From this time on more and more teachers of speech devoted more of their time to teaching speech exclusively. Their teaching activities between 1940-1943 seem to represent the cumulative effect of this gradual change. Seventy-one per cent of these teachers have been teaching speech exclusively during this period, 20 per cent have been teaching speech and English, while nine per cent have had teaching programs in which speech has been combined with other subjects.

A listing of the subjects appearing on the teaching program of these 190 college teachers of speech, starting with those appearing most frequently and proceeding to those appearing least frequently, reads as follows: speech fundamentals, public speaking, oral interpretation, forum and debate, dramatics, play direction and production, voice and diction, speech correction clinic, radio, phonetics, speech pathology, choral speaking, storytelling, methods of teaching speech, and psychology of speech.

The greatest emphasis in areas taught has been placed upon speech fundamentals, original speaking, interpretative speech, and dramatics, with a comparatively small amount of time being given to speech sciences and speech correction.

College teachers of speech have been called upon most frequently to teach four areas on their programs (25 per cent). By far the greatest number have had to include from two to five areas in their teaching activities.

Although I have presented a detailed analysis of the relation between the training and teaching activities of college teachers of speech in a longer report,[3] Table II presents an overall view of the number having preparation in the subjects they teach. A list of these subjects, beginning with those in which the picture is most favorable and proceeding to those in which the picture is least favorable, reads as follows: public speaking, speech pathology, oral interpretation, dramatics, play direction and production, phonetics, fundamentals of speech, voice and diction, speech correction clinic, forum and debate, choral speaking, methods of teaching speech, storytelling, psychology of speech, and radio.

Although an instructor would benefit from having some formal preparation in each speech subject he expects to teach, it is felt by some that the lack of such preparation may be compensated for by training in the same speech area. The situation is definitely more serious when an instructor is teaching within an area in which he has had no preparation. It seems significant, therefore, to point out that although the majority of these 190 college teachers of speech (57 per cent) had received preparation within areas taught, 82 were teaching in areas in which they had had no preparation. To be more specific, the following tabulation presents the number teaching in each of the seven speech areas without preparation therein: speech fundamentals, 30; original speaking, 12; dramatics, 6; oral interpretation, 7; speech science, 4; speech correction clinic, 12; methods of teaching speech, 11.

Sixty (31 per cent) of these same college teachers of speech, when asked

[3] Finlan, Leonard, *The Relation Between Training and Teaching Activities of College Teacher of Speech*, Doctoral dissertation, New York University, 1945.

TABLE II.—DISTRIBUTION OF COLLEGE TEACHERS OF SPEECH IN TERMS OF PREPARATION RECEIVED IN SUBJECTS TAUGHT.

Areas and Subjects	Engaged in Teaching		With Preparation	
	Frequency	%	Frequency	%
Speech Fundamentals				
Fundamentals of Speech	159	83.69	129	81.15
Original Speaking				
Public Speaking	149	78.43	138	92.62
Forum and Debate	100	52.63	75	75.00
Radio	46	24.21	20	43.48
Interpretative Speech				
Oral Interpretation	117	61.58	102	87.18
Storytelling	31	16.32	18	58.06
Choral Speaking	34	17.89	21	61.76
Dramatics				
Dramatics	100	52.63	85	85.00
Play Direction and Production	85	44.74	72	84.70
Speech Sciences				
Speech Pathology	44	23.16	39	88.63
Voice and Diction	56	29.47	43	76.78
Phonetics	46	24.21	38	82.61
Psychology of Speech	8	4.21	4	50.00
Speech Correction				
Speech Correction Clinic	50	26.32	38	76.00
The Teaching of Speech				
Methods of Teaching Speech	27	14.21	16	59.26

to indicate whether or not the training they had received was relevant to their teaching activities, answered in the affirmative; 46 (24 per cent) answered negatively; 84 (44 per cent) made no response. It is interesting to note that those who found their preparation to be relevant to their teaching activities have had the following in the preparation: (1) many cultural subjects, (2) much extra-curricular experience, (3) clinical work, (4) a great deal of psychology, (5) English literature and language study, (6) science, physics, anatomy, (7) courses in all the areas of speech, (8) experience in platform lecturing, (9) experience in the theatre.

Those (24 per cent) who found their preparation inadequate for their teaching activities included the following as being responsible: (1) failure to determine, through actual experience, their needs before taking advance work; (2) a wrong attitude about speech training fostered by experience in debate; (3) too much theoretical training and not enough practice; (4) training adequate in scope, but not in quality; (5) training in only a few of the speech areas; (6) lack of training in English, physics, psychology, and clinical speech; (7) overly repetitious and unpractical training in education; (8) too much emphasis on research and graduate work at the expense of training to meet needs of college teaching; (9) lack of training in radio; (10) lack of training in cultural subjects.

Many comments were made concerning the prospective teacher in the field of speech education. Several agreed that the teacher training for a position in the department of speech in a college of arts and sciences should be aware of the following: (1) the need for a broad cultural background that includes courses in English literature, English language, music, economics, political science, philosophy of education, semantics, journalism, and foreign languages; (2) the need for a thorough scientific background including physics, anatomy,

acoustics, voice science, normal psychology, and abnormal psychology; (3) the need for training in all aspects of the speech field, including courses in fundamentals of speech, public speaking, forum and debate, radio, oral interpretation, storytelling, choral speaking, dramatics, play direction and production, speech pathology, voice and diction, phonetics, psychology of speech, speech correction clinic, and methods of teaching speech; (4) the need for a better understanding of individual student problems and how to meet them; (5) the need for the teacher of speech to serve as a model of what he teaches; (6) the need for various actual personal experiences in speaking; (7) the need for courses in education with emphasis upon methods of teaching and practice in teaching speech; (8) the need for participation in extracurricular activities such as debate, dramatics, choral speaking, and public speaking; (9) the need for greater emphasis upon creative work and less emphasis upon research work in the graduate study of prospective college teachers of speech.

Conclusions

The following conclusions may be deduced from the results of the present investigation:

1. There is a discrepancy between the number of college teachers of speech who have had preparation in the speech subjects, and the frequency of these subjects on their teaching programs.

2. The number of teachers who have been called upon to teach fundamentals of speech, forum and debate, play direction and production, voice and diction, speech correction clinic, radio, choral speaking, and storytelling exceeds the number of instructors who have had preparation therein.

3. The number of instructors who have had training in public speaking, oral interpretation, dramatics, phonetics, speech pathology, methods of teaching speech, and psychology of speech exceeds the number who have been called upon to teach these phases.

4. There is a relatively high degree of relationship between those teaching and those having preparation in public speaking, speech pathology, oral interpretation, and dramatics.

5. In play direction and production, phonetics, fundamentals of speech, voice and diction, speech correction clinic, and forum and debate, the relationship between teaching and preparation is relatively low.

6. A decidedly low relationship exists between those having preparation in and those teaching choral speaking, storytelling, methods of teaching speech, psychology of speech, and radio.

7. There is no significant relationship between the amount of training received by college teachers of speech in any speech subject and its place on their teaching program.

8. There is a relatively high degree of relationship between those teaching in the areas of speech science, dramatics, and oral interpretation, and those who have had preparation therein.

9. The relationship between those teaching and those with preparation in the following areas is decidedly low: methods of teaching speech, speech correction, original speech, and speech fundamentals.

10. There is a discrepancy between the professional training (courses in education) received by these college teachers of speech and the demands placed upon them as instructors in this field.

11. Speech instructors have received the greatest amount of training in the history of education and thus they have

found to be of least value in their teaching activities.

12. The least amount of instruction, in the professional training of these college teachers, has been in college teaching of speech although this need they have found to be most essential.

13. The experience in radio, public lecturing, and the theatre, does not change the relationship between training and teaching to any significant degree. By far the greatest number of those who have had experience in radio, public lecturing, and the theatre have also had formal training in radio, public speaking, and dramatics.

14. In every speech subject and area there are some persons teaching who have had no preparation for the specific aspect.

Educational Implications

The following educational implications are based upon the literature surveyed in the course of the study, upon the questionnaire returns, and upon the comments made by the college teachers of speech included in the present investigation:

1. The college teacher of speech, while realizing that specialization is an essential phase in preparation, must not allow it to crowd out a general liberal education.

2. At least the baccalaureate and master degrees should be obtained by those who plan to enter the field of college speech education. Although these degrees are highly desirable, they should not be the sole criteria by which college teachers of speech are selected.

3. The college teacher of speech should have a broad background in the field of speech education since he is often called upon to teach in at least four or five speech areas.

4. The college teacher of speech must not only understand what constitutes good speech, but must also exemplify it.

5. The student majoring in speech should choose a minor field of study which is most closely related to his special interest in speech. For example, a student whose special interest in speech correction might use psychology as a minor field of study; another person might select social studies if his major speech interest is public speaking. The student of dramatic arts might choose English.

6. It is important that teachers of speech in higher education give some attention to teaching techniques before they enter the profession.

7. Courses in education, if they are to be of value, must be practical, not too academic, and nonrepetitive.

8. By far the greatest number of college instructors of speech teach speech exclusively. Many, however, are called upon to teach courses in English.

9. Since a significant number of college teachers of speech have found their preparation inadequate for their teaching demands, an attempt should be made, especially in advanced study, to prepare more adequately the college teacher of speech for his teaching activities.

THE SPEECH TEACHER AND THE HIGH SCHOOL ASSEMBLY PROGRAM

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A RECENT survey made by secondary school principals stated that the school assembly should serve "to integrate the whole school program." Seven objectives were selected in the survey as the most important. These were (1) to develop school spirit or unity; (2) to furnish educational-cultural experiences; (3) to provide guidance; (4) to supply wholesome recreation; (5) to demonstrate work of classes; (6) to supplement work of classes; (7) to motivate work of classes. The assembly is no longer a place where students are gathered for pure entertainment, although some programs during the year may be presented for that purpose. As Mr. Paul E. Elicker, Executive Secretary of the National Association of Secondary-School Principals states: "The modern secondary school is a community. The assembly is one of its essential parts, and may be defined as a meeting of the citizens of the school community to work on common problems and to share mutual interests and experiences."

Few teachers in the school can make a greater contribution to this vital part of our educational program than can the teacher of speech. Working with a committee of teachers and students, the speech teacher has the opportunity to help organize assembly programs. Indeed, he can become what he often is now — the coordinator and unifying agent for various school groups and interests, and in this role he can help plan and produce programs which reflect group interests, both curricular and extracurricular. Student participants can be drawn from the groups producing the program. In fact, wide participation should be encouraged. It makes for a wholesome attitude on the part of all; it gives a greater number of students an opportunity to make a public appearance; and it gives the teacher of speech an opportunity to be of greater service in his chosen field.

The teacher of speech serves not only the school through this project, but indirectly the community. In the first place, if an assembly program is correctly organized and handled with dignity, it should make for better future citizens—citizens who have learned to live together and to exchange ideas peaceably. Second, the assembly can help to promote community activities—such as Bond Drives, Red Cross and Community Chest campaigns. In some schools parents and friends are invited to assembly programs. This makes for good public relations because the citizens of the community have an opportunity to see what the schools are doing. The teacher of speech thus serves both the school and the community through the assembly program.

I

In developing a program these questions immediately arise: What type of programs can be presented? From what sources can material for these programs be obtained? The answers lie in the resourcefulness of the teacher of speech. In most cases it will not be possible to get a prepared script; in fact, it is not desirable to do so. Hence the ideas must come from the teacher of speech and the students involved. This is a training ground for both teacher and students. In a recent program of a large high

school the student council wished to have an assembly program for "Good Manners Week." The speech teacher worked with a committee from that group and developed a program that was entirely original. It took about ten days to formulate and produce the program. Ideas and suggestions were first presented by various members of the committee; and with the help of the instructor, the group decided to call the program, "Building a Citadel of Freedom." In the finished production the Student Council President acted as a judge, the Student Council as a jury. They tried the case of "Common Clay *vs.* Diamond"; and they decided upon which they would build their "citadel." After the decision had been given for Diamond, the Student Council summoned from the audience various students who had previously been chosen as Diamonds. It was most impressive as these students, a cross section of the high school, were escorted to the platform; and the Student Council President dedicated the building of a "Citadel of Freedom"[1] to the Diamonds in the audience.

The creative program, such as the one presented by the Student Council, has proved the most flexible and the most worthwhile. This type of program, however, does not have to be entirely original. This gives the assembly variety and flexibility, for into the program may go one or all of the speech activities, some original, and others not. At no other place in our schools does the speech teacher at any one time have such an opportunity to make use of public speaking, the theatre, interpretation, and radio. In our school an American History class was scheduled for an assembly program. Again, the speech teacher worked with a committee from that group and the program presented was entitled, "We Hold These Truths." An original script was prepared by the narrator; a group presented an original play; a boy read a cutting from "The Patriots" by Sidney Kingsley; a girl gave an original speech; and a voice from the past read "The Preamble of the Constitution" over the public address system.

During the war the schools of our country made a great contribution to the sale of bonds and to the Red Cross drives. An assembly program presented by the Junior Red Cross was entitled, "The Red Cross is Always at His Side." The program showed by means of narrative and drama the various ways in which the Red Cross was contributing to the war effort; it told the story of an enlisted boy and the part the Red Cross played in his life overseas. It was used not only for an assembly program but also for two community "kick-off" dinners.

A clever, original program, entitled "All the World's a Stage," was presented for pure recreation by the Speech Department. It was based upon the immortal Shakespearean passage. This program incorporated not only speech but also music and the dance. The narrator read the familiar passage, and at the end of each age its idea was illustrated. The first age was developed around Brahm's "Lullaby"; the second, a schoolroom skit; the third, a one word playlet starring the lovers; the fourth, a military dance; the fifth, a judge pleading a case; the sixth, an old man walking down an imaginary street and greeting his many friends; the seventh, based on the song, "Memories."

These are only some of the possibilities of the assembly program in the hands of an imaginative and resourceful teacher of speech. The field is inexhaustible. From the Student Council, the

[1] The complete script of this program may be procured from the author of this article.

history class, the Junior Red Cross group, and the speech department, the speech teacher can make his way into every phase of the school program and become a potent force in its growth. The vocational department takes on real importance as six boys, who have never appeared in public before, discuss in a Town Meeting program the value of the various trades; the American literature classes take on new life as "A Sentimental Journey" is taken into Bookland and a program of interpretation is presented; the clothing class brings things nearer home as it presents a "Style Show of the Past, Present, and Future"; and even the faculty becomes more human when it makes its appearance and perhaps presents, "Stars of Yesterday."

II

To build an assembly program not only takes time and patience; it requires good sense to secure cooperation and support. Both are usually forthcoming if some such method as the following is employed.

The speech teacher with his faculty and student committee, say, has decided to present as one of their first programs, a guidance or orientation program to be given by the Student Council. About two weeks previous to the time scheduled for this program the teacher meets with the sponsor of the Student Council and a student committee. Various ideas are presented, and the talent within the Student Council is considered. The teacher guides the student committee in the formation of an attractive program. The second and the third meetings are held before definite plans are made and before the speech teacher meets with the entire Student Council. Then the program goes into rehearsal and as many members as possible of the Student Council participate. The manner of using the Student Council in this illustration holds good for all other groups in the school: *plan* the program with the members and *use* them in the production.

Too many of the educators of our country have overlooked the importance of the assembly in modern education. The earlier school assemblies were opening services, probably a replica of the college chapel services. They were controlled by the faculty and become monotonous and uninteresting and finally disappeared. Then the students took over and carried on as best they could with some faculty supervision.

In most cases the majority of schools in America carry on such assemblies at the present time. Here, then, is a field where the speech teacher may be a pioneer and contribute markedly to the growth of youth in our schools and communities. School administrators should recognize the value of such a service and should see that the speech teacher has sufficient time to carry on efficiently. A challenge is here: Speech activities and the teacher of speech appear in a new role in education!

LISTENING: QUESTIONS AND PROBLEMS

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THE College of Agriculture, Forestry, and Home Economics in the University of Minnesota is among the increasing number of institutions which are substituting a program of training in the four basic communications skills (listening, reading, speaking, and writing) for the traditional courses in freshman English. Within our communications program, which is being launched with the 1946-47 school year, we are already committed to the offering of a number of listening-emphasis groups. This commitment has immediately raised some vital questions. Just what units of instruction, what classroom activities, and what kinds of mechanical equipment can best aid us in our attempts to train students to become better listeners? Since these same questions are probably troubling many other departments which are launching skills programs, it may be worth while to report some of our preliminary thinking in this area, to state as concisely as possible some of the urgent questions demanding attention, and to submit a list of programs whose analysis and experimental investigation might give valuable results.

I

In organizing a listening-emphasis group in communications there are three perfectly "safe" types of activity around which one can build his course. First, he can build upon physiology. He can urge his delinquent listeners to improve their over-all personal health; to secure and use mechanical and other aids in cases of subnormal hearing; to regulate diet, bodily comfort, and room temperatures carefully in order to improve their listening ability. Second, he can go deeply into notetaking and outlining. No doubt several weeks could be devoted to these without the appearance of many raised eyebrows among his colleagues. Third, he can turn his training into a sort of how-to-study regimen, teaching his students to form, among others, undeniably valuable habits of promptness, readiness, careful budgeting of time, making use of the library, using care in choosing friends with whom to study, and choosing extracurricular activities thoughtfully. All three of these types of activity are useful and deserve attention in training designed to improve listening. But study helps, systems of notetaking, and physiological aids do not go far enough. Training in listening must surely involve much more than the inclusion of these conventional and somewhat mechanical procedures.

II

Before going further it seems highly desirable to discover just what we mean by the term *listening*. Obviously, hearing and listening are not identical. Rather, they seem to be two distinguishable phases of a total process which we might call aural assimilation. And it is the latter half of this total process in which we are chiefly interested. If we conceive of hearing as the perception of sound only, then in this respect the instructor in communications will be concerned with hearing largely to the extent of reporting hearing defectives to other agents who can do something about them. To begin with, then, let us define listening as the attachment of meaning

to aural symbols. Immediately some one will probably object that much listening is done in intervals of quiet, and that silence frequently carries meaning. This is true and if the definition is to be of use silence itself must be accepted as an aural symbol. (Silence may very well prove to be, in fact, the most important of all aural symbols. Perhaps the provision by a speaker of short intervals of silence during which the listener can digest what is being said is an absolute essential to effective listening. Perhaps when intervals of silence are not provided the listener, he takes periodic times-out from *hearing* and puts in digestion intervals of his own despite the distraction of a continuing flow of sound. If this is true, and he is later accused of forgetting something he must through his physical presence have heard, he is unjustly charged. How could he have forgotten something he did not comprehend, or even fully apprehend?) Silence *must* be regarded as one factor in listening; if to interpret the term *aural symbol* broadly enough to include it puts too great a strain upon our definition, then we must have a better definition.

The dictionary is not of a great deal of help in all this. Webster says that to listen means to "give ear," "to hearken," "to give heed," "to hear with attention"; and that *hear* means "to have the sense of faculty of perceiving sound." Webster adds, however, that "*hear* does not necessarily imply, as *hearken* (now only poetical) and *listen* always do, attention or application; as, one may *hear* without *listening*, or may *listen* without *hearing*." The words *apprehend* and *comprehend* serve rather well to distinguished between hearing and listening in the sense sought in the foregoing paragraph. Remembering that *apprehend* means "to become aware of through the senses" and that *comprehend* means "to embrace or understand a thing in all its compass and extent," perhaps one could say that hearing is the apprehension of sound and that listening is the comprehension of aural symbols.

At any rate, a good deal of the training in listening-emphasis groups surely must be concerned with matters other than the mere hearing of sound. Watkins and Frost make this observation:

> Speech instruction is common, but good listening is supposed to be acquired naturally. Frequently, it is never acquired, for ear specialists tell us that more than half of so-called deafness is nothing more than inattention. We listen to what we want to hear and then say we cannot hear what demands concentration of thought or the following of a line of reasoning out of accord with our own prejudices.[1]

If this is an accurate statement, training in listening must not only deal with the process of attaching meaning to aural symbols for those who profess normal hearing, but with many of those who allege partial deafness as well. Let us assume, then, that in communications work we are primarily interested in listening rather than hearing, and that until a better definition is devised *listening* may be defined as the "attachment of meaning to aural symbols." Where does this leave us?

III

Our first realization is that what we do not know about listening is appalling. The dubious reader is probably already commenting, "Why, the process of 'attaching meaning to aural symbols' means the process of thinking itself." And some will ask "How is anyone going to teach thinking?" Such queries should not stop us. Surely training students in how to think is not forbidden ground in education! If approaching the century-old mystery of how one thinks

[1] Rhoda Watkins and Eda B. Frost, *Your Speech and Mine* (1945), p. 93.

through the pathway of listening offers any possibility of shedding a bit of light into this dark corner where neurologist and psychologist have in endless confusion advanced one theory after another, we are more than justified in endeavoring to formulate a system of training designed to improve the student's skill in "attaching meaning to aural symbols."

What are some of the more important things which we certainly need to know about listening if the training program devised for listening-emphasis groups is to have real value? Certain urgent questions and problems obviously demand immediate attention; and to a large extent the adequacy of any course of training we formulate will depend upon the answers we secure. Although the following lists are initial and tentative, they may serve to make a start in a quite new, but certainly growing, area in education.

Urgent Questions

1. Is inefficient listening an important cause of failure among high school and college students?
2. Can listening efficiency be increased through training?
3. Are listening and hearing distinguishable phases of a single process?
4. At what grade level can training in listening be most efficiently provided?
5. Is the motivation of efficient listening a factor within the control of the instructor?
6. Can listening rate, like reading rate, be increased through training?
7. Can a conspicuous deficiency in one of the four communication skills be best removed through an integrated training in all four, but with special emphasis placed upon direct training in that one skill in which the deficiency is most conspicuous?
8. Should efficient listeners be exempted from special training in listening?

Problems in Measurement

1. To construct and standardize examinations for the measurement of listening efficiency.
2. To devise more effective means of measuring three related skills: reading, writing, and speaking.

Studies in Correlation

1. To determine the correlation between intelligence and efficient listening.
2. To determine the correlation between listening rate and listening efficiency.
3. To determine the correlation between efficient listening and hearing acuity.
4. To determine the correlation between efficient listening and efficient reading.

Studies of Causal Factors

1. To analyze the auditory and speech characteristics of poor listeners.
2. To analyze the visual and graphic characteristics of poor listeners.
3. To study the relation between listening efficiency and over-all bodily health.
4. To study the desirability of listeners tensions toward the speaker, toward the subject, toward both the speaker and the subject.
5. To study the effect of faked attention upon listening efficiency.
6. To study the relation between size of vocabulary and listening efficiency.
7. To study the effect of one or more distracting noises upon listening efficiency.
8. To discover the effect of the listener's attitudes, convictions, and prejudices upon his listening efficiency.
9. To evaluate the provision by a speaker of a regular pattern of intervals of silence during which reflection can supplement hearing.
10. To evaluate a varied placement of these intervals of silence being used for discrimination and reflection.
11. To evaluate various lengths and frequencies of these intervals of silence in terms of the nature and difficulty of the speaker's material.
12. To evaluate a regularly scheduled period used for recall and reflection after a lapse of time has followed the conclusion of the speech.
13. To compare in controlled situations the effect of taking lecture notes when (a) the notes are reviewed in an unrevised and untranscribed form before examination; (b) the notes are transcribed but unrevised during review; (c) the notes are revised

but untranscribed during review; (d) the notes are both revised and transcribed during review; (e) the notes are collected and destroyed immediately after the lecture during which they were taken; (f) no written notes are taken, and all review is based upon "mental notes."

14. To study the relation between listening efficiency and the ability of the listener to structuralize the speech being delivered. (By ability to structuralize is meant the ability to grasp the speaker's purpose; to search for evidences of the speaker's personal attitudes and prejudices; to distinguish between fact and principle within the speech; to distinguish between argument and evidence within the speech; to recognize certain conventional compositional techniques of the speaker, including the arrangement of subject matter according to a definite pattern, the partitioning of subject matter through the use of transitional language, the use recapitulation, the relating of the speech to preceding and following units of instruction; to recognize the more conventional methods of appealing to the emotions of the listeners.)

These questions and problems, along with many others, seem to need widespread consideration if the issues involved in training students to become good listeners are ever going to be clarified. Cooperative action and study by persons in speech, English, or communications seem urgent.

SPEECH IN AN ORIENTATION COURSE FOR THE NINTH GRADE

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TWO years ago our school initiated a self-appraisal and orientation course which was developed and required of all freshmen two hours each day. The course is taught in twelve divisions of six weeks each, the twelve divisions consisting of occupational adjustment, personal relations, speech, fine arts, community relations, business operations, and activities associated with processes in wood, machines, electricity, printing, foods, and clothing. In each division, aptitude tests and other devices are provided in order to assist students in self-appraisal.

In making selections for the material to be used in the *speech* section of the course, we used four major educational objectives as guides: (1) self-appraisal; (2) happy social relationships; (3) good citizenship; (4) recreation.

We attempted to show that speech training will bring the student early and profitable returns, that work in speech is not intended for those who plan a professional career in drama or radio, but it is a subject which is of vital importance to every boy and girl. The fundamental reason for the speech section of the course is to increase the effectiveness of the individual in school and community living, particularly in class recitation, in explanations in science and mathematics classes, in oral reports, in pleasure and participation in conversation, and in an ability to appreciate and use the techniques of making a platform speech.

By giving a concrete picture of what we do, perhaps I can show how we try to accomplish our objectives. I shall rely solely on what I have discovered from teaching the course seven different times in two years. There can be disagreement as to the sequence of activities, but for our purposes and for the time allowed us, the following arrangement has been most successful.

I

To implement the self-appraisal objective, recordings are first made of the students' voices. Voice and diction drills follow the recordings, along with interpretative work used for self-criticism under the guidance of the instructor and a speech correctionist. Record cards are kept for each student with suggestions for correction and improvement listed thereon. If the case is not too difficult, other classroom teachers are asked to help the student with his problem. The speech clinic keeps a complete speech and hearing record based upon tests administered by the clinicians to all freshmen independent of the evaluations made in the self-appraisal and orientation course. From this information, the student, the instructors, and the administration make an evaluation of the pupil's speech behavior.

After the preliminary recordings, voice work, and discussions of the values of speech training, speeches of introduction are used as a means of orientating the group. Because the freshmen in the school come from twenty-three different grade schools, the introduction speech is a good technique to aid them in becoming acquainted with other members of the class. The procedure in this project is quite simple. Each student selects another to introduce. The student who has just been introduced gives the next speech in order, and so on until all members of the group have been intro-

duced. Included in the content of the speech is the name of the student, former school, favorite subjects, activities, hobbies, estimate of high school to date, and any other interesting facts.

The interview technique is often included with the introduction as a means of securing the necessary information from the "subject." Armed with questions which will draw out the desired facts, the interviewer introduces himself to his partner, explains his mission, asks his questions, and concludes with an expression of thanks for the interview. It is effective to use the auditorium so that the interviews can be carried on simultaneously in various parts of the room. Following these sessions, students are allowed a practice period for the speeches of introduction, information for which has been secured in the interviews. The speeches are then given as described above. This over-all method of getting students acquainted is acceptable to the student who may be shy or overly modest, because some one else tells the story of his accomplishments, his interests, and personal qualities.

Following this orientation assignment, a project essential to speech preparation is employed. This consists of instructing the student in the use of sources of information. One class period is therefore spent in the library, acquainting the student with reference material, assisting him in learning the use of the card catalogue and the *Reader's Guide to Periodical Literature*. After this session, the student prepares an informative speech on a subject of interest to him and to his classmates. He may, quite naturally, supplement his information with facts gathered from library sources, the use of which he has just learned. Since students are segregated according to sex, the problem of topic selection is not so difficult. In the girls' classes we have such topics as "How to Use Make-Up Correctly," "How to Prepare a Well-Balanced Lunch," or a topic informing us of the life and work of some famous man or woman. The boys deal with such subjects as "The Importance of the Quarterback in the T Formation," "The Proper Technique in Cleaning a Gun," or some development in science. The speaker spends one period collecting material. He must submit a bibliography with his speech.

After the material is collected, he then begins his outline, which is simple but complete. The central purpose of the speech is written in the outline immediately after the title or subject. Then the introduction is written in full. The body of the speech usually contains about three or four main ideas supported by examples and explained by the use of visual aids wherever it is possible. Many of these speeches call for bodily action which releases the student and develops his confidence. In the conclusion the speaker is asked to round out the speech and end with a note of finality rather than "I guess that's all." Enough of the preparation.

The student is now ready to deliver his first speech. When he goes on the stage, he hands the instructor his outline, on which she makes notes concerning the material and delivery in his speech structure, voice qualities, eye contact, posture, use of bodily movement, and communicative attitude. The student at this stage needs encouragement, so most of the criticisms that are made are written on the outline and discussed with the student the next class period. To build confidence, the critic should emphasize the good parts of the speech.

The second speech is to convince. The methods of finding material, keeping a bibliography and making an outline are continued. The outline for this type of speech usually contains a presen-

tation of the problem or need, what can be done to solve the problem, and then a plea for action with a definite plan presented. Students may talk on such themes as "We Need More Intramural Activities in High School," "Girls Should Not Wear Slacks to School"; or they may urge support of some school or community action such as the Red Cross or Community Chest. Our concern in these speeches is to be sure that facts are cited, that sound logic and evidence are used, and that the plea is reasonable and calls for definite action.

The third type of speech is for the purpose of entertaining. These speeches usually take the form of storytelling. The subject matter may concern the teller's own experiences or those of people of his acquaintance. The stories may be legends or narratives that have been read and liked. In some few instances, the storyteller's own imagination has furnished an original narrative. The speaker must choose his incidents with care and then arrange them to bring about a full development of the story.

When these three speech types are completed the student is given an appraisal sheet to score himself on his abilities as a speaker. He is given this score sheet after his first speech; from the sheet he acquires his standards and vocabulary for estimating the speeches of others as well as his own.

II

Realizing that most of our speech depends on informal expression, social conversation is now approached. We welcome the opportunity to talk just for the fun of it. The instructor reads some sample conversations which show both good points and weaknesses of social conversation. The students comment on these conversations and then draw up a list of do's and dont's of conversation. The various ideas are discussed, rearranged and made into a workable code for conversationalists. Then the class divides itself (or is divided by the teacher) into groups with definite topics and a leader for each. The class assembles in these groups, and the conversation begins. Class conversation is of little value if it is stilted, formal, unnatural. The teacher should aid pupils to forget the classroom limitations and discuss topics in which they are vitally interested. The leader is quite important in starting the conversations, keeping the topics lively, and including all members in the group. When conversation is slow, we have on occasion resorted to the game that Mrs. Franklin D. Roosevelt mentions in her autobiography. When one can't think of anything to say in opening a conversation, start down the alphabet in this way: Do you like apples? What would you do if you met a bear? Where do you expect to spend Christmas? After the completion of the conversational groups, each student rates himself on the appraisal chart worked out earlier. He then discusses his score with the teacher.

General rules for social introductions are given the students for the next unit: Introduce the boy (or man) to the girl (or woman); introduce the younger person to the older person; at school introduce the parent to the teacher; at home introduce the teacher to the parent. The students work in threes and make introductions as called out by the instructor. Opportunity is offered here for valuable discussion on the importance of good manners, and many questions or etiquette that trouble students are discussed.

The Bell Telephone Company has given us the use of two pamphlets, "The Voice with a Smile" and "Making Friends by Telephone." These books are studied. Then on a mimeographed sheet each student is given a telephone

situation with mutiple answers. He is to decide on the best answer. This sheet serves as an appraisal for the conversations that now take place. Two students using dummy telephones sit at opposite sides of the stage facing the audience. The instructor gives a situation which the students dramatize. Criticisms at this time not only come from the instructor but also from the students.

One of the most abused speeches is the announcement. Because it is brief, often it is considered of little importance. Actually this speech is one of the chief means of giving information. Using the "W" World, our school newspaper, and the daily bulletin issued from the central office, the student finds material about his club or class to use in his announcement. These speeches include *who, what, where, why,* and *when,* with skillful use of repetition for emphasis. They are written and memorized before being presented to the class. During each six weeks we have an opportunity to send some of these students to home rooms for announcements about games, plays, Red Cross, shows, Community Chest, or any other school activity which we are asked to advertise. Sponsors of organizations and the administration have made use of this service from our classes. The speakers prefer going to some home room other than their own; so we respect that wish. During this unit the students use the public address system to practice microphone technique.

Most of the students belong to various clubs, social, school, or religious. Therefore at this time parliamentary procedure is fitted into the course. Although a complete and detailed knowledge of parliamentary procedure is not our goal, we believe that all the group will benefit through familiarity with certain fundamental rules for conducting a meeting. The usual club officers of a club and their duties are explained. Then nominations are called for by the teacher. After the election of officers, the order of procedure is given. The next step is the correct way to make a motion and an amendment. All types of motions are not considered because they are not necessary in most organizations to which the students belong. It is the duty of the chairman to be able to carry through a motion with ease and directness in order to make the meeting interesting and enjoyable. To insure the participation of all the students in this parliamentary practice, they are given numbers to be used at the proper time to make a motion. Chairmanships for the most part have gravitated toward the most capable in class, but practicing the rules of order has been profitable to all students.

III

In order to introduce the group to the possibilities of drama in the high school, there is a unit on pantomime. A mimeographed list of stage terms and general rules for actors is given and explained. Each student is given a practice exercise with stage directions to develop through bodily action. He is urged to imagine vivid details, then to respond emotionally and mentally to the situation. The next step is to let the body respond as it is moved. In some cases it has been possible to have group pantomimes based on plays or situations that involve much action. These exercises involve characterization as well as action. This means attention to walking, posture, facial expression, head movements, and gestures. Of course, what we are able to do usually depends upon the interests of the class. But this unit has been considered one of the most beneficial to release self-consciousness. In connection with this study, we take a tour of the auditorium, the costume and make-up rooms, the stage craft laboratory, and the lighting equipment. The student be-

comes oriented to the drama work done in our school.

Why should we practice radio speech in the beginning of a speech course? First, there is curiosity about the technique of broadcasting; second, it places emphasis on the voice as the instrument to gain and hold attention. The equipment that we have is modified public address system that consists of a microphone and an amplifying box, which we place on our stage. The microphone is set behind a screen where the broadcasters have ample space for themselves and for sound effect equipment. The activities again vary according to the capabilities of the class. Some classes have members who are capable of reading a story or a narrative poem over the radio. Others have written original scripts with two or three persons taking part in the production. We have had students who broadcast the news of the day or five minutes of a thrilling game. Participation in an inquiring reporter type of program has been interesting. Always we strive to produce as finished a program as possible. No hasty preparation nor slipshod habits of production are tolerated.

During the six weeks course, there is an opportunity for movies. Especially the movie, "Charm, Character, and Personality" has proved of interest and help to all the students. They are urged to evaluate speeches and plays that are given at school, and to discuss the technique of program planning that has been used in an assembly or special day of observance.

Trying to make the student feel more secure in a speaking world is the reason for the speech division in the self-appraisal and orientation course.

SOME SUGGESTED UNITS ON VOICE AND ARTICULATION FOR SECONDARY SCHOOLS*

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IF the secondary school teacher of speech is to succeed in handling work in voice and articulation, he must answer a number of questions. What shall I teach? How shall I approach the unit? How can I get to individual problems? How much time can I or should I spend in this area? What books, exercises, and materials will be most helpful?

For two years in the National High School Institute we have been trying to find satisfactory answers to these questions in a course designed to improve the voice and articulation of the high school juniors who are enrolled. We believe that we approximate classroom conditions found in the ordinary secondary school. The course, called Training the Speaking Voice, is required of all students and meets during the five-week session, a total of twenty-five clock hours of instruction. The size of classes has been approximately thirty students per section. For this work we have used a class syllabus specially prepared for the course; it contains the basic theory and the exercises used for study and practice.[1] Every student is provided with a copy of this mimeographed publication, which is now in its third revision.

We have had ordinary disc recording apparatus available to us only on a limited scale during the summer session. The usual practice is to make an initial and final record in order to check improvement. We have, however, an unusual number of opportunities for application and follow-up work with all of the students. All persons are enrolled in Public Speaking, in which their improvement in voice and articulation is also checked. They are also followed up in the particular division in which they specialize: the radio students in Announcing and Radio Production; the dramatics people in Acting, in one-act and three-act productions; the debate group in Discussion, Debate, and in the Forensics Laboratory. Students may also elect a course in Interpretative Reading if they desire. This offers further opportunity for application and carry over from the study, exercises, and drill in Training the Speaking Voice.

Chief gains noted have been in the following categories: awareness by individuals of their needs and problems; motivation for improvement; relaxation and relief from tensions; variation of tone, particularly in pitch, intensity, and tempo; strengthening of tone; improvement in articulation or diction.

The statement of the approach, objectives, and the outline of the content of the syllabus appears below. Because of lack of space it is impossible to reproduce class exercises; however, these may be found in the complete syllabus.

Approach to the Course

Training the Speaking Voice is a course designed to improve the vocal instrument in order that it will be more sensitively responsive to the demands of all speaking situations. To achieve this goal, various drills must be practiced to

*This is the third in a series of articles containing units of study for secondary schools. The first, on acting and stage make-up, appeared in the February (1946) QUARTERLY JOURNAL, pp. 71-76; the second on discussion and debate in the October (1946) issue, pp. 385-390. All articles are sponsored by the Secondary School Chairman of the Association.

[1] Free copies of the syllabus, written by Miss Brong, who is chairman of the course, are available on request to members of the Association.

establish proper habit of voice production. It should be understood, however, that this procedure is a means to an end, never an end in itself. Breathing and relaxation exercises, for example, are helpful only when they are employed as a means of producing a more pleasing vocal tone. Vocal and articulatory drills take on added value when they are accompanied by a determination to develop a more expressive voice and clearer diction that will benefit everyday speech. And so the approach is *through* drills *to* functional speech situations. At the close of each major unit are recommended assignments touching upon the several types of speech activities: group discussion, debate, public speaking, radio speaking, storytelling, and drama. Criticisms of these performances should be made with the following questions in mind:

"Is the *voice* appropriate and is the *diction* adequate for *effective* communication?" If not, why not?

"What are the deficiencies in voice and diction which draw attention to themselves and thereby *interfere* with effective communication?"

"What has caused these deficiencies?"

"How can they be remedied?"

With the ultimate aim a functional one, it is essential that some stress be placed upon a critical evaluation of personality as it is revealed through the voice. By listening to radio artists, to "Man on the Street" programs, to campus associates, etc., students realize the potency of the human voice in eliciting total judgments. Questions of this sort can be used when examining the effectiveness of each other's voices in everyday situations:

"Does the voice give a desirable impression of the speaker's personality? If not, why not? What can be done?"

The approach of the course is positive. Though it is necessary for the student to hear, discuss, and often to try out the inadequate aspects of voice production for the sake of gaining an awareness of the adequate, the emphasis is upon improvement rather than the elimination of defects.

The chief avenue of approach to these objectives is through ear training. Since it is impossible to supplant any undesirable habit with a desirable one without first being conscious specifically and differentially of both, it is believed that the time spent in listening critically to voices of all types pays high dividends. By tuning his ear to the speech sounds about him, the student is preparing to analyze his own vocal faults. Then in practicing the techniques for voice improvement outside of class, he must use the ear as guide and teacher. Each class period should afford constant opportunity for training in discriminative listening. A class whose members are encouraged to criticize each other with an attitude of mutual helpfulness becomes a unified group working together with a single and significant purpose.

It should be mentioned that no attempt is made to "cover" all the material in the syllabus. The scope is necessarily broad in order that the individual needs of the students might be met.

AN OUTLINE OF THE CONTENT

I. Establishing Pleasing Voice Habits

UNIT I. Laying the Foundation for Good Vocal Tone.

A. Orienting the class to the importance of voice training, stressing:

1. An appreciation of the value of a pleasing voice.
   a. An awareness of the social and professional advantages of effective voice usage.
   b. The need for determination to spend time and effort if improvement is to be expected.

2. An understanding of the requirements for voice training.
   a. The importance of consistent listening and practicing of recommended exercises and procedures.
   b. The necessity for individual analysis and the establishment of personal goals.

B. Emphasizing correct posture.
   1. Correcting individual deficiencies.

C. Establishing breathing habits suitable for speech by means of:
   1. Correct posture.
   2. Exercises regulating the control of the outgoing breath.

D. Training the ear through:
   1. Practice in discriminative listening.
      a. Concentrating upon everyday sounds until they can be described in detail.
      b. Listening to contrasting sounds, *e.g.*, noise and melody, and noting their effect upon the hearer.
      c. Analyzing sounds according to pitch, intensity, tempo, and quality in order to comprehend these basic characteristics.
      d. Listening to voices and studying the factors that make them pleasant or unpleasant.
   2. A development of an appreciation for beautiful voices by listening analytically to those of distinction who may be heard by means of radio, the phonograph, the lecture or recital platform, the drama, and in social contacts.

Materials

1. Exercises for developing correct habits of posture and breathing.
2. Records of professional voices; of the voices of outstanding students of speech; of ineffective voices.
3. Recordings of the class members.

UNIT II. Building the Tone.

A. Relieving the tension from the speech musculature through:
   1. General body relaxation, introducing the students to the experience of sensing the difference between muscular tension and lack of it in the gross muscles of the body.
   2. Relaxation of the neck muscles.
   3. Relaxation of the jaw and tongue.
   4. Relaxation of the velum.

B. Phonating the tone, striving for pureness of note by means of:
   1. Whispered speech with "stretched" vowels.
   2. Partially phonated speech.
      a. Completely relaxed production of vowels and vowel sequences with aspirate quality.
      b. Aspirated relaxation in producing vowels in sentences and poetry.
      c. Retaining the "open throat" feel by means of a slight aspirate attack of initial vowels in continuous speech.
   3. Pure tone approach.
      a. Striving for an easy, clear initiation of tone entirely without breathiness of the glottal catch, checking each attempt with the ear.
      b. Using the chanting technique for pure tone production.
      c. Using the sing-say technique for a forward pure tone.

Materials and Projects

1. Exercises for relaxation.
2. Exercises for producing a clear tone.
   a. Vowels in isolation, in sentences, in paragraphs to develop the "feel" of a relaxed, open throat.
   b. Poetry for aspirate and pure-tone approaches.
   c. Familiar songs for sing-say exercises.

UNIT III. Beautifying the Tone.

A. Enriching the quality.
   1. Developing nasal resonance by vitalizing the nasal sounds in isolation, in words, in sentences.

2. Developing oral resonance by
   a. Keeping a relaxed, open throat.
   b. Getting the feel of sending the nonnasal sounds through the mouth.
   c. Concentrating on an awareness of velar activity and learning its control.
   d. Striving for a wider oral opening for the open vowels.
   e. Using the articulators properly for shaping all vowel sounds.
   f. Practicing phonation of vowels without carrying nasality into the vowels that precede or follow.
3. Constant discriminatory listening.
   a. To voices of effective quality for the purpose of setting personal standards; to ineffective voices for a study of contrasts in order to develop ability in evaluation.
   b. To one's own voice, checking for:
      (1) Optimum pitch.
      (2) Clear tones free from unpleasant noises.
      (3) Rich tones resulting from proper resonation.
   c. To voices of classmates for the purpose of critical evaluation and encouragement as progress is noted.
4. Striving for pleasing vocal tones in everyday speech.

B. Varying the tone.
1. Variation of *intensity*, including a functional study of:
   a. Natural tendencies in loudness.
      (1) As a part of the personality structure, including recommendations for individual improvement where deviations are noted.
      (2) In response to emotional stimuli: a cry of pain, of fear, of horror.
      (3) In varying social situations; *e.g.*, at the circus, in church.
   b. Bases for choosing the general intensity of the voice for social situations or for reading from the printed page.
   c. Techniques for changing the intensity for the purpose of vocal expressiveness.
      (1) The use of force for revealing the idea by means of emphasis.
      (2) The use of gradations of intensity for expressiveness through effective rhythm.
2. Variation of *tempo*, including a functional study of:
   a. Natural tendencies in tempo.
      (1) As a part of the personality structure (including recommendations for improvement where deviations are discovered).
      (2) In varying social situations; *e.g.*, at the football game, reading a tragic telegram.
   b. Bases for choosing the general tempo for social situations or for reading from the printed page.
   c. Techniques to be used in changing the tempo for the purpose of vocal expressiveness and appropriate rhythm.
      (1) Change in vowel duration.
      (2) Change in number and duration of pauses: A study of the pause for emphasis and for interpreting mental and emotional states.
3. Variation of *pitch*, including a functional study of:
   a. Natural tendencies in pitch.
      (1) As a part of the personality structure, including recommendations for improvement of the general pitch level where necessary.
      (2) In response to emotional stimuli; *e.g.*, laughter *vs.* expressions of deep grief.
      (3) In varying social situations; *e.g.*, fun at Hallowe'en, in a house of mourning.
   b. Bases for choosing the general pitch of the voice for social situations or for reading from the printed page.
   c. Techniques for changing the pitch for the purpose of vocal expressiveness.
      (1) Varying the pitch during the utterance of a sound (inflection).
      (2) Varying the pitch between sounds (step).
      (3) Using pitch changes for the purpose of emphasis.
      (4) Expressing moods through pitch changes.

(5) Recognizing melody patterns.
(a) A study of the melody of our language at its best and the part pitch plays in establishing intonation pattern.
(b) A study of the melody of dialectal speech for purpose of contrast.

4. Variation of *quality*, including a functional study of
a. Natural tendencies in quality.
(1) As a part of the personality structure.
(a) Discussion of personality as it is commonly judged through the sound of the voice. (For recommendations for improvement, review *Units I, II,* and *III.*)
(2) In response to emotional stimuli; *e.g.*, expressions of anger, of jealousy, of devotion.
(3) In varying social situations; *e.g.*, a mother lulling her baby to sleep; a politician swaying his audience; a happy child coming home from school.
b. Techniques for changing the quality of the voice for the purpose of vocal expressiveness.
(1) Developing a keen ear to detect the various effective qualities.
(2) Learning to adapt the quality of the voice to the selection or situation: how quality is influenced by a clear understanding of purpose, sincerity, and a genuine interest in communication.

Materials and Projects

1. Records of voices of all degrees of effectiveness for the listening program. (This collection should be weighted on the side of the pleasant normal and professional recordings.)
2. Word lists, sentences, literary selections loaded with nasals for developing nasal resonance.
3. Similar material featuring open vowels for developing oral resonance.
4. Poetry rich in imagery, melody, and beauty; prose with an emotional tone for developing expressiveness of voice.
5. Practical situations demanding a deep sincerity of purpose for making habitual the resonant vocal quality, etc.
6. Speech activities requiring expressiveness of voice.

UNIT IV. Strengthening the Tone.

A. Relaxing the throat and jaw. (Review exercises for relaxation.)
B. Sustaining the vowels, keeping an open throat, and sending non-nasal sounds through the mouth. (Review exercises for oral resonance.)
C. Sustaining the nasals. (Review exercises for nasal resonance.)
D. Using the optimum pitch.
E. Articulating vowels and consonants clearly.
F. Using greater air force. (Review breathing exercises.)

Materials and Projects

1. Records of professional voices.
2. Relaxation exercises.
3. Sentences, paragraphs, and poetry for sustaining vowels and nasals.
4. Literature that lends itself to varying degrees of projection.
5. Social situations requiring varying degrees of loudness.

II. Developing Correct Habits of Diction

UNIT I. Learning to Articulate the Vowels.

A. Finding the "error sounds" by means of:
1. Listening to each other's speech in pairs, in small groups, and in classroom speaking situations.
2. Making a collection of "my error sounds" with the aid of classmates.
B. Learning to produce these sounds correctly by:
1. Studying their characteristics through:
a. Listening to them as they are said correctly and incorrectly (ear training).
b. Seeing them written in diacritics (dictionary study).

c. Feeling their production with emphasis on sensing the jaw and lip positions (study of the vowel chart).

2. Practicing these vowels in words, sentences, and spontaneous speech, striving for:
   a. Trueness of vowel quality.
   b. Pleasantness of voice quality.

UNIT II. Learning to Articulate the Consonants.

A. Finding the "error sounds" in each individual's speech. (Same procedure used in *Unit I-A.*)
B. Learning to produce these consonants correctly by:
   1. Studying their characteristics through:
      a. Learning the proper adjustments of the speech articulators for each difficult sound (kinesthetic practice).
      b. Learning to discriminate between sounds of close auditory value (ear training).
      c. Learning to translate letters into sound (dictionary study).
   2. Practicing the production of difficult sound blends.
   3. Practicing consonants in words, sentences, and spontaneous speech, striving for:
      a. Clarity of production of nonnasal consonants.
      b. Vitalization of nasals without carry-over of nasality into vowels.

UNIT III. Securing Effective Diction in Connected Speech.

A. Studying the techniques of emphasis.
   1. Stressing the proper syllables in individual words, with proper handling of the vowels in the unaccented syllables.
   2. Stressing the important words in the sentence with an adept use of weak forms.
B. Studying assimilation of consonants for smoothness of speech.
C. Studying linking for rhythm.

UNIT IV. Practicing Acceptable Pronunciation by Means of Dictionary Study of Words Frequently mispronounced.

Materials and Projects

1. Recordings of voices, chiefly professional.
2. Radio assignments for listening.
3. Loaded sentences featuring all vowels and consonants.
4. Word lists for drill in difficult consonant combinations.
5. Sentences illustrating stress, strong and weak forms, and linking.
6. Prose ad poetry selections for practicing clear diction and effective voice production.
7. Functional situations to demonstrate the carry-over of practiced techniques into the total speech pattern.

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NEW BOOKS

HOWARD GILKINSON, *Editor*

People in Quandaries. By WENDELL JOHNSON. New York: Harper and Brothers, 1946; pp. 532. $3.00

This book is divided into five main sections. Part I, "People in Quandaries," deals with frustration and demonstrates how vague, difficult, and highly-valued ideals act as a contributing cause. Part II, "Scientific Living," summarizes some basic concepts of science and shows their application to everyday living. Part III, "Words and Not Words," presents a lucid summary of the basic concepts of General Semantics: the process of abstracting, with emphasis on the verbal as well as the nonverbal levels, self-reflexiveness, multiordinality, time-binding, nonallness, nonidentity, etc. This section also includes a discussion of major working principles of General Semantics, such as symbol reaction, delayed reaction, extensionalization, and the practical devices and techniques which may be used to implement these principles. Part IV, "The Making of a Difference," deals first with "the verbal ineptitude of people in quandaries" —their extremes in verbal output, their formal and evaluational rigidity, their foolish questions and unreflective answers. The characteristic personality patterns which are associated with common maladjustments are described and the author places heavy stress on the importance of language factors in etiology as well as therapy. In Part V, "Applications," suggestions are given on how the principles discussed in this book may be applied when working with "other peoples' quandaries." There is a special section on their application to stuttering, and finally some semantic exercises and a summary of some of the studies of language behavior which have been carried out by Johnson and his students.

Articles on General Semantics have appeared from time to time in the QUARTERLY JOURNAL OF SPEECH—some of them controversial in tone—and there have been books by Korzybski, Johnson, Hayakawa, Lee, and others. There are, however, good reasons for recommending *People in Quandaries* as a means of further examination and study of the subject.

The book is very readable. Johnson writes in a lucid style. He illustrates his general points with varied and interesting examples. His diction is forceful, and the organization of his material is clear.

It is also highly informative. In addition to the exposition of general semantics, it contains an extensive discussion of the world in which man lives and of man's relation to that world, in both its "physical" and "social" aspects.

The book is provocative. It is designed to open new doors rather than provide nicely labelled remedies. If I have interpreted the book correctly, it is not the author's intention that the reader should take up the chant of a new religion, marching forward with *Science and Sanity* under one arm and *People in Quandaries* under the other. His manifest purpose is to promote study, understanding, and application.

People in Quandaries has special significance for teachers of speech. People (purposely named first), language, communication—these are of central concern in the speech teacher's business. They are central points in the book too. However, the teacher who wishes to use the methods of General Semantics should make sure that he understands its principles and their application to the facts of everyday life. Otherwise, he can easily become a sort of semantic spirit, floating about in high abstraction, and guiding his "disciples" into an ethereal land of words-about-words. On the other hand, I am certain that those who read this book and *apply* the concepts which it presents can be better adjusted persons and better teachers of speech.

ERNEST HENRIKSON,
University of Colroado

Now You're Talking. By HARRISON M. KARR. Glendale, California: Griffin-Patterson Company, 1946; pp. 136. $1.50.

The book flap states that Harrison M. Karr is Assistant Professor of Public Speaking and Assistant Director of Relations with Schools, University of California, Los Angeles. In addition he was at one time in business, and he has had extended experience in teaching speech to business and professional groups.

The background of the author suggests the nature of the book. *Now You're Talking* was

probably designed for groups outside of schools and colleges, but the popular breezy style does not mean the book is not sound. There is little in it with which the average teacher of speech would quarrel. The general point of view is in accord with the traditions most of us preach and practice.

Most of us would not care to adopt the volume as a textbook for classes in schools and colleges. Many of the discussions are not extended enough for such use. For example, in the treatment of pronunciation we are urged to use the dictionary, but the detailed suggestions go only as far as the admonition, "Be sure to learn the meaning of those little marks at the bottom of the page." A further academic limitation is that much material most teachers would want to emphasize is either left out or passed over with a general remark or two. There is no discussion of organization other than the advice to have an outline. There is little discussion of the approach to materials or subject matter. The assumption is made that the speaker must have something to say, but if he doesn't or if what he says is hopelessly confused, what is the teacher to do?

Primarily, the book deals with delivery, and delivery is a tricky subject. Outside the areas of voice, articulation, and pronunciation, we have not made much progress over the years. That Mr. Karr, in such matters as poise and stage fright, does not get beyond the usual bits of empirical advice is not a criticism. None of us has. We haven't improved over what Richard Whately wrote a century ago. On such an important subject as nervousness and fright attending the speaking act, we should have a body of objective knowledge comparable to that which in recent years we have built upon voice, articulation, and pronunciation. Until that time comes, we can only do what Mr. Karr has done: draw on our own experiences and observations, note the occasional illustration drawn from the experiences of noted speakers, formulate teaching expedients to put students at ease, and pass out advice.

Mr. Karr's discussion of poise and confidence, conversation, story telling, social introductions, telephone conversations, public discussions, voice articulation, pronunciation, speechmaking, reading aloud, and stage fright, is geared to the interests of people who have never been exposed to much of the academic spirit or who have been away from it for so long that they have about forgotten it. For these people the book will serve a useful purpose, although many teachers would hesitate to depend on it exclusively in courses in which academic credit is given. The book will also serve as supplementary reading for school and college classes where a popular and limited but sound treatment of some phases of speech is desired.

ELBERT W. HARRINGTON,
University of South Dakota

Radio Drama Production. By WALTER KRULEVITCH and ROME C. KRULEVITCH. New York: Rinehart and Company, 1946; pp. 330. $2.75.

The authors of this volume have recognized and satisfied a long felt need for a practical handbook for classes in radio drama concerned primarily with directing, producing, and acting. The organization of the book indicates a thorough understanding of the problems of teaching such classes. It contains a discussion of the director's qualifications and duties, a series of production exercises, and four quarter-hour radio dramas, each a distinctive type.

In recent years, there has been publication of several well-written textbooks on radio drama furnishing valuable information on many topics: types of microphones, studio arrangements for musical programs, elaborate turn-tables designed for New York radio studios, and the methods which the author—usually a professional radio director—uses in casting and directing an impressively complex dramatic program in a well-equipped broadcasting station. The authors of *Radio Drama Production* have covered a portion of this ground, but have expertly translated it in terms of the conditions in the classroom and the radio workshop. They provide instruction which is much needed by the student and which has generally been omitted from other books. For example, there is a series of exercises for the development of skill in various techniques: the "fade on," "throwaway" lines, crying, laughing, whispering, shouting, scenes in motion, reading, phoning, and types of narration.

There is also a series of exercises which have value in connection with the use of sound effects, the selection of music, and the integration of these elements with dialogue. Each exercise is based on a scene, which is printed in customary script form on a single page which can be removed from the book. This arrangement helps to solve the obvious difficulty which confronts the teacher who does not have an adequate script library—a problem which the reviewer has found to be troublesome despite the many excellent radio drama anthologies published for classroom use. The

exercises call for the use of only the simplest equipment.

The four complete scripts included in the handbook—an adaptation of *Jane Eyre*, a fantasy, a comedy with a Corwin touch, and an historical drama of the American Revolution—are well written and entertaining, and exemplify specific problems.

If the authors have erred at all, it is in an occasional over-simplification in the text material; for example, in the comments "on the show after the dress rehearsal." However, they include materials which have been overlooked in other textbooks, such as an evaluation chart for listening to radio drama, audition copy, and instructions on the director's use of the control room. The statement of minimum essentials for recorded and for manual sound effects and the listing of representative albums of recorded music will be welcome in view of the large number of inquiries on these points received by radio drama directors. Praise is due William Harley for his clever illustrations.

DELWIN B. DUSENBURY,
University of Minnesota

You Can Talk Well. By RICHARD REAGER. New Brunswick: Rutgers University Press, 1946; pp. 312. $2.50.

This volume is addressed to the needs of the average person who feels that he must do something about his speech habits. It performs its task well.

There are twenty-three chapters in the book the longest of which is concerned with selling and sales efficiency. Other key sections deal with the selection of speech material, preparing the speech for delivery, platform manner, and a guide for self-criticism.

After a preliminary discussion called "You Can Talk Well," Professor Reager offers a most illuminating study of the causes of speech ineffectiveness. In order, these are: an apologetic manner, the lack of something to say, repetition of ideas, faulty vocabulary, faulty articulation, and enunciation, a poor voice, indirectness of speech manner, poor platform presence, lack of enjoyment or enthusiasm in speaking, lack of a specific purpose, and, finally, inability to talk on the appropriate topic. After listing each of these faults, the author points out concrete methods by which they may be overcome.

Consideration is also given to various types of speech situations, such as the banquet, the presentation, the welcome, the farewell, the eulogy, the interview, the written report, radio speech, telephone speech, and ordinary conversation. There are two appendices: a source list of material, and a helpful bibliography, the latter being ten pages in length.

It is indeed refreshing to read a book on speech which is so full of common sense. Trenchant statements such as "A memorized speech is an admission that the speaker does not have confidence in himself," and "The average speaker will not be able to hold attention if he fails to look at the group he is addressing" make the text extremely valuable for the conscientious speaker.

No better advice can be offered the beginning speaker than this, that "Action in a speech does not mean aimless motion around the platform; it means vitality shown by the way you carry yourself, by the way you stand, by the melody and inflection in your voice, by your enthusiasm for the subject."

It is, in a way, to be regretted that the present volume is not designed for the college student, but surely the nonacademic world (and perhaps even the teacher) stands to gain much from its use.

THEODORE G. EHRSAM
New York University

Radio, The Fifth Estate. By JUDITH C. WALLER. New York: Houghton Mifflin Company, 1946; pp. 483. $3.40.

Radio, The Fifth Estate, by Judith Waller and seven collaborators, is the second in a series of books on broadcasting to come from the Chicago NBC Radio Institute (conducted in cooperation with Northwestern University). A compact survey of nearly all elements of the industry, it is the first book of its kind in the radio field. Under one cover it brings together material which would take months of effort to discover from other sources. It will prove ideal as a textbook for a beginning course called Survey of the Radio Industry. I recommend it heartily to beginning students of radio and to others wanting a bird's-eye view of the elements and problems of American radio.

The author, one of the best known women in radio, is frank in her prefatory analysis of the text. Explaining that "its many inadequacies" are due to the scope of the industry which the book attempts to analyze, Miss Waller points out that most of the eighty-five different phases of radio covered are deserving of expansion into separate volumes. Teachers of speech and radio, however, will welcome her

clear and concise description as an outstanding contribution to classroom teaching.

The book is written for beginning students of radio and for laymen who are interested in learning more about an industry which vitally affects their lives. But Dr. James Rowland Angell points out in the foreword that many professional radio people will discover in the book fresh and unfamiliar information of value.

A multitude of topics are considered, ranging from "World Radio Systems" to local radio councils, from network program planning to advice on script writing, from audience measurement techniques to radio engineering. Students will find each discussion clear and easy to understand. Divided into eight major sections, the twenty-seven chapters cover the structure of broadcasting, programming, public service broadcasts, the sales organization, radio audience measurement and cooperative listening groups, publicity and traffic, engineering, and educational broadcasting. But these headings tell little of the real scope of the volume. To quote Dr. Angell:

> Here one can learn about the different national forms for the administration of radio, about the organization of American radio stations, large and small; about program planning; the work of script writers, announcers, studio producers, actors, musicians, and sound effects men; about recordings; about time sales, station contracts, promotion and publicity; about news gathering and transmission; about religious programming; about radio in schools and colleges; about listener groups and methods of determining individual listening; about programs for women and for childen; about forums and round tables; about the engineering problems of broadcasting, including control of radio traffic on telephone wires; about regulations and their enforcement in compliance with federal, state, industrial and company requirements.

Any volume covering such a wide range of subjects of necessity must limit its discussion of any single item. Many teachers and students, however, will hope that the first revision adds a chapter on the radio audience, its general character at various hours, basic differences in program preferences, and something about the amount of listening. Section Five, called "The Audience," does not deal with the radio audience at all. Instead it carries excellent chapters on audience measurement techniques, on radio councils, and on organized listening groups. The failure to include basic information about the radio audience is probably the outstanding omission of the book.

As could be expected, the seventy-five pages of illustrative material in the book were drawn largely from the files of the National Broadcasting Company. The author, however, has been careful to make comparisons with other networks where she believed differences in method or problem were important.

Because of recent and rapid change in the radio industry, some inaccuracies are to be found in the book. For example, the American Broadcasting Company is called the BLUE network, the nonexistent Cooperative Analysis of Broadcasting research technique is discussed and no mention is made of Broadcast Measurement Bureau, and wartime restrictions are spoken of in the present tense. But such inaccuracies are few in number, superficial, and understandable; students will not find them confusing. In the main the discussion is general enough to remain valid for a long time, yet clear enough for the purposes of beginning students and laymen. As a first attempt, the book is an outstanding success and should aid greatly in popularizing the study of the radio among students in liberal arts colleges.

F. L. WHAN,
University of Wichita

Alexander Hamilton. By NATHAN SCHACHNER. New York: D. Appleton-Century Company, 1946; pp. 488. $4.00.

Alexander Hamilton has a perennial attraction for the biographer, and stories of his life have been appearing ever since his death in 1804. Unfortunately, his admirers and detractors have often displayed more zeal than acumen, more yearning than scholarship, and more prejudices than judgment. For a hundred years or more the Hamilton biographies appear to have been constructed on the grand principle *circulus in probando.*

In his new study Mr. Schachner has labored prodigiously in the Hamilton manuscripts now available in research libraries; and, while he has not discovered any new information of importance, he has been able to present much interesting matter not ready to hand heretofore. Mr. Schachner's style is clear and readable; his point of view is judicious; and his documentation is helpful, though not complete. Occasionally he permits himself the clairvoyance more appropriate to the novelist than to the biographer. Now and again he rushes in valorously to a conclusion where

discretion would indicate cautious judgment. Generally, and perhaps wisely, he eschews criticism of Hamilton as writer, orator, and statesman and limits himself to narrative.

The net result of Mr. Schachner's work is a good, readable account of Hamilton's life, probably the best now available in a singularly unpromising lot. Yet the book is by no means the definitive and scholarly work that must appear before Hamilton's contribution to the American nation can be truly evaluated.

BOWER ALY,
University of Hawaii

A Guide to the Practice of International Conferences. By VLADIMIR D. PASTUHOV. Washington: Carnegie Endowment for International Peace, 1945; pp. 275. $2.50.

Although our interest in international conferences is long standing, we are today perhaps more keenly aware of their functioning and importance than at any time in our history. This condition stems from our active participation in meetings designed to prosecute the war against the Axis Powers, and, more recently, from our engagement as a world leader in the transactions of the United Nations and its associated bodies.

Despite our evident enthusiasm for the combined deliberations of the member nations, we are occasionally confused and disturbed by the seeming complexities of structure, procedure, and operation of the conferences. This may result in part from the differences of method observable in various international assemblages. As the author of this book remarks, it "will be the task of the new Organization of the United Nations . . . to decide if a further and more conclusive effort should be made towards a codification of certain rules for the organization and procedure of conferences. The future international meetings to be held under its auspices would benefit from such an effort."

Mr. Pastuhov's book is, in the strict sense, a reference work on "the practice of international conferences." The author is an international lawyer—a former member of the League of Nations Secretariat, an officer attached to the International Labor Office, and an official of the United Nations Relief and Rehabilitation Administration.

The book is a sort of Robert's Rules of Order for intergovernmental practice. It treats at considerable length the techniques in planning, staffing, budgeting, organizing, directing, coordinating, recording, and reviewing international conferences. To illustrate the procedural details, the author draws freely upon experiences derived from the League of Nations and the International Labor Organization. The analysis of conference practice is minute and exacting, embracing every conceivable feature from the accrediting of assembly members to the hiring of ushers.

Teachers of Speech will be particularly interested in the language problems to which the author refers. He remarks that this matter is complicated "by the fact that national groups wish to see their particular language accepted as the official language of an international conference" because such acceptance is considered "a recognition of their political importance, enhancing their prestige."

The interpreter plays an important role in easing language difficulties. He must have more than a full knowledge of the subject under discussion, however important that may be. Relying in part upon a study by Mr. Jesu Sanz, Mr. Pastuhov says the interpreter must possess "the following talents and qualifications: rapidity of comprehension and association of ideas; intuitive perception; a good voice and clear pronunciation; the ability to express himself with facility and ease; imagination and observation; a good memory for words and ideas. The interpreter must be capable of more than ordinary concentration. Like the orator, he composes his discourse." Mr. Pastuhov adds that skilled interpreters of the League Secretariat and the International Labor Office sometimes succeeded "in transforming what might be termed a dull and colorless speech into a brilliant piece of eloquence."

Disquieting incidents have developed from this circumstance, as the following passage indicates: "During a meeting of the Preparatory Commission of the Disarmament Conference a delegate of a Far Eastern country who had never before attended a meeting of the League, addressed the Commission in his national language; his speech was then translated into one of the official languages of the League by his own young secretary. To the bewilderment of two or three conferees who were able to understand the original speech of the Far Eastern delegate the translation did not correspond in the slightest degree with the speech actually delivered by the delegate himself. He had made a flowery peroration and the translation turned out to be a strong piece of nationalistic propaganda."

A Guide to the Practice of International Con-

ferences reveals the intricacy of the problems associated with the management of intergovernmental discussion. It enables the average citizen to understand more clearly why such proceedings do not always move along with a minimum of friction and a maximum of dispatch.

LESTER THONSSEN,
College of the City of New York

The Old Stock Company School of Acting. By EDWARD WILLIAM MAMMEN. Boston: Public Library, 1945; pp. 89. $1.00.

This book is a reprint, with additions, from the January, February, March, April, and May, 1944, issues of "More Books," the Bulletin of the Boston Public Library. It consists of sixty large pages of clearly printed text, with paper covers, an introduction and four chapters, nine pages of notes, and a quaint but impressive bibliography. There are four illustrations, one being devoted to the Rules and Regulations of the Boston Museum. The only reproduction of a stage setting is not very clear.

Mr. Mammen's subtitles give us more of a clue to the value of his book than his chapter titles. Of these subdivisons, such headings as Working Conditions and Salaries, Quality of Stock Company Productions, Selection of Actors, and Number and Conditions of Rehearsals hint at the importance of social background in any consideration of theatre history.

The writing is simple and direct, and the "lines of business" technique of the middle nineteenth century is clearly explained, and we are left in no doubt as to the duties performed by the "second heavy," the "walking gentleman," or the "responsible utility."

Mr. Mamman conjures up admirably the atmosphere of the smoky floats, used in provincial theaters well into the forties, the drop and wing sets, the hasty rehearsals, and the uncertain opening nights. And in one sentence, "Since her salary was slim, a walking lady sometimes had but one dress, a simple muslin, for all plays," he sheds as much social, economic, and theatrical light on the scene a hundred years ago as would many paragraphs of more pretentious writing.

The most detailed study in the book is that of the beginning actor's first year, and his promotion and training during the years following. The system is startlingly different from the haphazard experience of a present day Broadway beginner, but in some ways resembles the slow advancement and laborious training of many young singers of the Metropolitan Opera Association.

The final chapter suggests briefly how some of the stock company practices could be employed to advantage by modern schools for actors. Mr. Mammen, in his preface, states that "the present work is part of a longer one originally projected to include treatment of modern stock companies, little theatres, university schools and professional schools of acting. It soon became evident that if the study were to be well done, it would have to be done in part, and so the other sections have been left for some future date."

It is hoped that Mr. Mammen, as he continues this work, will develop the possibilities suggested in the final chapter. Whether he does so or not, we may look forward to a stimulating and charmingly written book on the teaching and learning of the art of acting.

RONALD MITCHELL,
University of Wisconsin

The History of the Seattle Stock Companies from Their Beginnings to 1934. By MARY KATHERINE ROHRER. Seattle: University of Washington Press, 1945; pp. 76. $1.50.

In preparing *The History of Seattle Stock Companies*, Mary Katherine Rohrer has rendered a distinct service to her native city, to the State of Washington, and to all those worthy followers of Thespis, who through the years have devoted their lives to the perpetuation of the American theatre.

Upon reflection, it would be most commendable if others would emulate Miss Rohrer's tribute to the early stage pioneers of Seattle, by compiling similar editions containing drama lore about other cities of the United States. The combined results might then, for the first time, give us a complete picture of the American theatre, from its inception to the present.

Lest readers infer that the author has attempted a treatise on the entire theatrical field as pertains to Seattle, let me emphasize that such is not the case. As her title suggests, Miss Rohrer has covered only the rise, height, and decline of the stock company and the book's three chapters are titled accordingly.

Particularly noteworthy is the introduction in which the author defines "stock" as "one that uses the same players in successive plays," and then describes the deviations often employed by the Seattle companies. One of these

apparent deviations was the fact that the companies were prone to play a show as long as there was an audience to see it, after which it was taken on the road.

In reviewing this work I feel it imperative to mention the difficulties under which the author secured her material. Only a quick glance at the many footnotes is necessary to prove that Miss Rohrer compiled her book at the expense of many hours of diligent research. That it is a reliable source of theatrical information is a tribute to her patience and devotion.

Among the plethora of facts and figures revealed, it is worth mentioning that the text discloses that Seattle was not a pioneer in the stock company "movement." In fact, it was a late comer, not started as recently as 1890. With its appetite whetted, however, the city was quick to show appreciation and interest. For many years four or five companies were in almost continuous operation and each one apparently had a thriving business. Furthermore, the fact that stock survived in Seattle as late as 1934 is an indication that this interest was genuine.

Modernists, who may be of the opinion that current forms of box office stimuli are new, will be in for a rude awakening. The author's sources show that "bank night, lucky tickets, prizes, and two-for-the-price-of-one admissions were in vogue and fully exploited. Spectacular incidents in the plays, lavish stage decorations, ballet, tableaux, and other special features were also introduced as means of attracting attention and gaining publicity.

Much could be said about the actors, producers, theatres, and plays covered in the author's history of the Seattle stock company era. Although technical in aspect, the book is highly entertaining and one need not be a resident of that city or state to appreciate the reminiscent mood which has been carefully created.

My only criticism would be on the lack of detailed information concerning the actors and actresses of the period. Although few of them became famous, a little more biographical content would have enhanced interest.

The book has been supplemented with three appendices which add much to the value of the manuscript. Appendix A gives a chronological list of the Seattle theatres, stock companies, and dates. Appendix B is an alphabetical listing of the plays which were produced, the author of each play, the theatre in which it was staged, and the dates. I consider this section especially valuable and I am sure others in the theatrical business will find it likewise. Appendix C is a chronological list of the theatres in Seattle, their locations, and name changes.

All in all, *The History of Seattle Stock Companies* is a rich addition to the archives of the American theatre. I heartily recommend it to those who love and admire our theatre.

REID B. EREKSON,
The Fort Wayne Civic Theatre

BOOKS RECEIVED

The Basis of Speech. By GILES WILKESON GRAY and CLAUDE MERTON WISE. New York: Harper and Brothers, 1946 (revised edition); pp. 610.

The Basic Principles of Speech. By LEW SARETT and WILLIAM TRUFANT FOSTER. Boston: Houghton Mifflin Company, 1946 (revised edition); pp. 604. $3.25.

Representative American Speeches: 1945-1946. The Reference Shelf, Vol. 19, No. 4. Selected by A. CRAIG BAIRD. New York: H. W. Wilson Company, 1946; pp. 287. $1.25.

International Trade: Cooperative or Competitive. The Reference Shelf, Vol. 19, No. 1. Compiled by CLARENCE A. PETERS. New York: H. W. Wilson Company, 1946: pp. 306. $1.25.

Free Medical Care. The Reference Shelf, Vol. 19, No. 3. Compiled by CLARENCE A PETERS. New York: H. W. Wilson Company, 1946; pp. 378. $1.25.

University Debaters' Annual: 1945-1946. Edited by EDITH M. PHELPS. New York: H. W. Wilson Company, 1946; pp. 332. $2.25.

How Parents and Teachers Can Prevent Stuttering. By LEON LASSERS. Oregon State Department of Education, 1945; pp. 48.

One-Act Plays for Today. Selected and edited by FRANCIS J. GRIFFITH and JOSEPH MERSAND. New York: Globe Book Company, 1946; pp. 354.

IN THE PERIODICALS

MARIE HOCHMUTH, *Editor*

RHETORIC, PUBLIC ADDRESS, AND RADIO

ALLPORT, FLOYD H., and MARY MATHES SIMPSON, "Broadcasting to an Enemy Country: What Appeals are Effective, and Why?" *The Journal of Social Psychology*, XXIII (May, 1946), 217-224.

The writers present the story of a psychological experiment designed to assist in answering pertinent questions regarding the broadcasting of suasive materials to enemy countries. Answers to two major questions are suggested: (1) What types of propaganda have been employed by Axis spokesmen to subvert our citizens, and what effect have they had? and (2) How can *we* influence the citizens of enemy countries most effectively toward speedy and unconditional surrender?

BARTH, RAMONA SAWYER, "Lucy Stone: Crusader for Human Rights," *The Journal of Liberal Religion*, VIII (Summer, 1946), 15-25.

Barth discusses the career of Lucy Stone as an anti-slavery agitator and as a crusader for woman's rights.

CAFFYN, WALTER WOLF, "The Open Air Forum," *Recreation*, XL (August, 1946), 257,258ff.

St. Petersburg, Florida's Open Air Forum is "strictly a people's organization meeting in a people's park, and thus it has filled its place in the scheme of local activities." The president of the Open Air Forum discusses the origin, growth, programs, and membership of the forum, formerly known as the Ragchewer's Club.

DUNBAR, WILLIS F., "Let's Not Debate: Pupils Should Learn the Techniques of Settlement, Not Argument, in Our Schools," *The Clearing House*, XXI (September, 1946), 67-71.

"We do not need great orators or great champions of causes in our time so much as we need leaders who can make those delicate adjustments between groups essential to the settlement of great public issues." In an article dealing with the whole social technique of argument, the writer advances the thesis that "the attitudes and habits engendered by debating are inimical to the successful functioning of democracy," and urges that discussion in the classroom be pointed to "solution finding," not debate.

FREILICHER, ELIZABETH, "Radio in the Curriculum," *High Points*, XXVIII (October, 1946), 39-45.

"As educators, we must assume some responsibility for radio's shortcomings, for we have neglected to give it serious consideration in the curriculum." The writer calls attention to the Federal Communication Commission's *Report on Radio*, which deplores as educators do, "the industry's disregard of its responsibility as a dispenser of a public service commodity." The educator's role is discussed.

GOODFELLOW, DONALD M., "The First Boylston Professor of Rhetoric and Oratory," *The New England Quarterly*, XIX (September, 1946), 372-389.

Although we may find John Quincy Adams' *Lectures on Rhetoric and Oratory* "unappealing" today, they represent his "best efforts as the first incumbent of America's first chair of rhetoric and oratory." Goodfellow discusses the origin of the Boylston professorship, J. Q. Adams' lectures, and their reception in their day and later when they appeared in print.

HEFFERNAN, HELEN, "Discussion: A Technique of Democratic Education," *The Education Digest*, XII (October, 1946), 46-48.

"The group discussion is an instrument for bringing people together for the consideration of common problems; it develops a sense of cooperation and tolerance for the ideas of others; it fosters those traits of responsibility and leadership on which democracy depends." The writer discusses the technique of group discussion, its values to democratic society, and analyzes the qualities of the group leader.

HOLM, JAMES N., "Debate in the College of the Future," *The Debater's Magazine*, II (June, 1946), 79-81.

In a paper presented at the Debate Section of the National Speech Convention at Columbus, Ohio, December 20, 1945, Holm proposes two questions and outlines his answers. They are: (1) What is the college of the future? and (2) How can debate, both curricular and extra-curricular, assist in the newer education?

JARMAN, RUFUS, "Oratory's Noblest Temple," *The Saturday Evening Post*, CCXIX (August 10, 1946), 20ff.

The J. Russell Young School of Expression's main reason for existence "is to poke fun at the mellow art of oratory, which is a popular pastime in the national capital." The writer discusses its "distinguished alumni group."

MCDONALD, J. W., "Educators and Radio," *Religious Education*, XLI (September-October, 1946), 295-299.

"Educators listen to radio very little," but the people to whom they speak "increasingly get their information over radio," and "nearly all these listeners are confused about what they have heard." As a result of a survey made in Kansas, McDonald presents conclusions on how adults use and can use radio in developing their latent ability to think creatively, and to act together.

MCKENZIE, RUTH I., "Radio as Instrument of Democracy," *The Dalhousie Review*, XXVI (July, 1946), 170-177.

Canada has two "listening-and-discussion-group projects" on a nation-wide scale, Citizens' Forum and National Farm Forum, both of which are striving to put "democracy on the march" by creating a sense of participation and responsibility among the citizens. In addition to discussing the purposes of the programs, the writer discusses obstacles in the way of further expansion of such programs.

MUNDT, CONGRESSMAN KARL, "Speech in Our Modern World," *The Debater's Magazine*, II (June, 1946), 77, 78ff.

"Speech students in American colleges in 1946 are working with one of the most significant of all ingredients—the skill best constituted to influence the affairs of men." In an article reprinted from *The Forensic* of Pi Kappa Delta, Congressman Mundt discusses the importance of speech, logic, and discussion in Committees and on the floor of the House of Representatives in determining legislation.

SCHARER, S. I., "The Radio Program of the Month: America's Town Meeting of the Air," *Dramatics*, XVIII (October, 1946), 10, 11.

America's Town Meeting "combines good showmanship with the issues of the day so well, that it has probably received more awards than any other program of its kind on the air." Scharer discusses the origin of Town Meeting, its principles and methods, the moderator, audience participation, the method of selecting speakers, and the general success of the venture.

SMITH, MAPHEUS, "Communicative Behavior," *Psychological Review*, LIII (September, 1946), 294-301.

"Communicative behavior, one of the fundamental varieties of interaction at the level of perception and mental manipulation, underlies and makes possible collective and corporate behavior. Without it no social group could exist; human society would be impossible." Smith defines communicative behavior, and discusses the nature and varieties of it.

UTLEY, CLIFTON M., "Can a Radio Commentator Talk Sense?" *Etc.: A Review of General Semantics*, III (Spring, 1946), 217-223.

"While it is not easy to talk sense over the radio, it is certainly not impossible." Clifton Utley indicates the qualifications and practices that will enable the commentator "to talk sense," and also discusses "pitfalls."

WATTERS, R. E., "Boston's Salt-Water Preacher," *The South Atlantic Quarterly*, XLV (July, 1946), 350-361.

To a Boston dominated by a cool and rational Unitarianism, "Father Taylor" brought "a passionate style of preaching unknown before, tinged with the unstudied dramatic art of a Booth." Watters discusses the style and effect of Reverend Edward Thompson Taylor's preaching at the Seamen's Bethel in Boston in the 1830's.

DRAMA AND INTERPRETATION

BENTLEY, ERIC, "Jean-Paul Sartre, "Dramatist," *The Kenyon Review*, VIII (Winter, 1946), 66-79.

"Under the influence of existential philosophy, which is particularly concerned with the individual, his inner nature, and his fate," Jean-Paul Sartre is one of two men who have

"brought new hope for the French theatre." "On the lowest estimate," Bentley finds Sartre to be the "literary man of the hour" and his plays "are—with Brecht's—the best of the hour." Sartre's plays, *Behind Closed Doors* and *The Flies* are discussed.

BRADEN, WALDO W., "Dramatics Club Programs," *Dramatics*, XVIII (November, 1946), 8.

Braden presents suggestions for promoting and maintaining interest in regular meetings of dramatics clubs.

DOWNER, ALAN S., "Players and Painted Stage: Nineteenth Century Acting," *PMLA*, LXI (June, 1946), 522-576.

"Uncertain and contradictory though the evidence may be, each generation finds itself reflected, in spirit if not in act, on the stage, and a study of the actor's art is an attempt to recapture not simply these our actors but much more that has vanished into air, into thin air." Downer presents a study of acting techniques in the Romantic and Victorian periods, finding that "Like the eighteenth, the nineteenth century is primarily a century of great actors rather than great plays, and it is to the actor, rather than to the playwrights, that we must turn to find the theatrical expression of the spirit of the times."

GILLETTE, A. S., "First Steps in Designing Scenery," *Dramatics*, XVIII (October, 1946), 8, 9.

Gillette presents the first in a series of seven articles on designing scenery for the stage, hoping in the course of the series to "prove a positive help to those teachers of dramatics and student-designers who have received no formal training in this field."

GILLETTE, A. S., "Research and Thumbnail Sketches," *Dramatics*, XVIII (November, 1946), 4-6.

The writer presents the second in a series of articles on designing stage scenery.

HUNTER, R. C., "The One-Act Play as Theatre," *Dramatics*, XVIII (October, 1946), 6, 7.

In the first of a series of seven articles on the one-act play, Hunter defines the one-act play, discusses its position in theatrical history, and places responsibility for experimenting with it on academic theatre departments.

ISAACS, EDITH J. R., "Meet Eugene O'Neill," *Theatre Arts*, XXX (October, 1946), 576-587.

"Why, if O'Neill has really lost his fascination for us, are we all so eager for his new play, so sure that, whatever it is, *The Iceman Cometh* will have something to offer which we have missed in our theatre since O'Neill left it, something that the theatre had while O'Neill reigned there—had not only from him but from other playwrights, from the actors, directors, designers who worked with him, and from others who watched the results of their work?" Isaacs discusses the career of O'Neill between 1921 and 1934, speculates upon his ten years of silence, and raises pertinent questions regarding the influence of O'Neill on the theatre.

MCFADDEN, ELIZABETH, "Writing the One-Act Play," *Dramatics*, XVIII (November, 1946), 6, 7.

"Quite apart from the young writer who is interested in the stage as a professional career, many advanced students find playwriting one of the best ways of gaining that insight into stage technique which underlies true appreciation of the drama." The writer discusses the writing of one-act plays, specifies artistic requirements, and suggests models.

MCILRATH, PATRICIA, "Staging *Pygmalion*," *Dramatics*, XVIII (November, 1946), 18, 19.

Pygmalion offers high school dramatic students and directors alike "an incentive for really zealous endeavor." McIlrath discusses the method employed at Webster Groves High School, Missouri, in staging *Pygmalion*.

MEYER, GERARD P., "Notes on the Teaching of Appreciation of Poetry," *High Points*, XXVII (September, 1946), 56-60.

"One characteristic of most readers—readers not merely of poetry but of any kind of writing—is to read into the printed page things which are not there, and to miss things which are there." Meyer discusses the symbol in poetry and observes that "the crux of a poem is within the poem itself."

MYERS, PAUL, "Sir Henry Irving," *Dramatics*, XVIII (October, 1946), 4, 5.

Sir Henry Irving "was able in his lifetime—through the spirit and the artistry he brought to the theatre—to see the theatre mature, take on artistry and assume its place in the forefront of the arts." The style of Irving's acting and his

influence on the English-speaking theatre are discussed.

MYERS, PAUL, "Mei Lan-fang," *Dramatics*, XVIII (November, 1946), 2, 3.

A large part of what the western world knows of the Chinese theatre has been learned through the work of Mei Lan-fang, foremost actor and "leader of the artists interested in a renaissance of Chinese classical arts." The acting career of Mei Lan-fang is discussed, together with the tradition of the Chinese theatre in general.

ROTH, CARL H., "A Lesson in Acting," *Players Magazine*, XXIII (September-October, 1946), 3, 4.

"Whatever you may hear about the mystery of acting, the means of expression, effect upon an audience, and projection, the Emotional Theme is the most sincere, the most artistic, and the most direct means." An instructor and director of the Pasadena Playhouse discusses the problem of evoking and controlling emotion.

LANGUAGE AND PHONETICS

DAVIDSON, LEVETTE J., and Frederick Sorensen, "The Basic Communications Course," *College English*, VIII (November, 1946), 83-86.

The basic communications course at the University of Denver has as its major objective that of securing "the best possible adjustment of the individual in the complex field of human relations," and uses as its principal method to attain such adjustment general semantics.

HALL, ROBERT A., "Old French Phonemes and Orthography," *Studies in Philology*, XLIII (October, 1946), 575-585.

Hall presents a paper attempting a systematic reconstruction of the phonemes of the earliest literary Old French (Francien dialect), as presumably spoken about 1050 (e. g. in the earlier stratum of the *Chanson de Roland*) and presents a discussion of their representation in the conventional orthography of the period. It is necessary to study the past "in order to obtain a fuller understanding of historical development, not only of individual sounds and words, but of the pattern of the language as a whole."

HARRIS, ZELLIG S., "From Morpheme to Utterance," *Language*, XXII (July-September, 1946), 161-183.

Harris presents a formalized procedure for describing utterances directly in terms of sequences of morphemes rather than of single morphemes. "When applied in a particular language, the procedure yields a compact statement of what sequences of morphemes occur in the language, i. e. a formula for each utterance (sentence) structure in the language."

HAYAKAWA, S. I., and ANATOL RAPOPORT, "Terms in General Semantics: a Glossary," *Etc.: A Review of General Semantics*, III (Summer, 1946), 279-283.

The writers offer a glossary, or short description of those special contexts in which the terms most frequently occurring in general semantics literature appear. Neither completeness nor finality of precision was the aim; instead, the writers intend that the glossary become an "invitation to people interested in general semantics to contribute to the work of forging a terminology."

HOENIGSWALD, H. M., "Sound Changes and Linguistic Structure," *Language*, XXII (April-June, 1946), 138-143.

"The interplay of sound change and analogy may create patterns so typical as to make it possible to recover from them the process to which they owe their existence. Such internal reconstruction serves to supplement the comparative method." Hoenigswald classifies sound changes with regard to their effect on structure.

HOOPER, C. E., "Measurement Need Is for Clear Language," *Broadcasting*, (September 30, 1946), 20ff.

Hooper finds "one of the top-rung semantic threats of the decade" in radio audience measurement reports. In a discussion of radio broadcast ratings, the writer concludes that "If radio audience measurements are to create efficiency, rather than to contribute to waste in advertising, they must be called by names which enlighten rather than confuse and mis-lead."

MCGILL, RALPH, "The Power of Words," *Forum*, CVI (August, 1946), 135, 136.

Because certain words which possess unusual power "can halt the processes of thought," "the highly desirable and vital job of providing information about about this country was smeared, and nullified, by the brush of 'propaganda'." McGill insists that the State Department should do the necessary job of "telling the accurate, factual story of what we have done and are doing," despite the labeling of such information as "propaganda."

MONES, LEON, "English and Global Communication," *Education*, LXVII (September, 1946), 22-24.

"If English or any other language is to be taught as a medium of global communication, it will have to be taught through principles of social psychology and not through linguistic doctrines." Mones argues that in the past teachers of English have been indulging in "interesting and often attractive pastimes and elegancies," but have not really been teaching and practicing language as a method of social communication.

MURRAY, ELWOOD, "Several Relationships of Psychodrama and General Semantics," *Sociometry*, IX (May-August, 1946), 184, 185.

"When it becomes generally recognized that in this age of scientific advance and atomic energy the most crucial problems are problems of specific inter-personal relations, and that they will only be solved at the level of specific contacts and transactions, the vast importance of the work of J. L. Moreno in psychodrama and Alfred Korzybski in general semantics will be far more widely recognized." Murray compares psychodramatics and general semantics as methodologies for human adjustment and evaluation.

SHELDON, ESTHER K., "Pronouncing Systems in Eighteenth-Century Dictionaries," *Language*, XXII (January-March, 1946), 27-41.

"The 18th century marks the beginning of a widespread interest in English pronunciation, especially in 'correct' pronunciation, and also the appearance of the first pronouncing dictionaries, designed to satisfy this interest." The writer discusses three stages in the development of the pronouncing system.

SPEECH SCIENCE

GOODFELLOW, LOUIS D., "Significant Incidental Factors in the Measurement of Auditory Sensitivity," *The Journal of General Psychology*, XXV (July, 1946), 33-41.

"A sensory threshold is a function of the total personality and the total environment and not merely of the particular stimulus upon which the observer is asked to make a judgment." Goodfellow presents a second paper dealing with the sources of error in the measurement of auditory sensitivity.

HARRIS, J. DONALD, "Free Voice and Pure Tone Audiometer for Routine Testing of Auditory Acuity," *Archives of Otolaryngology*, XLIV (October, 1946), 452-467.

Harris presents a reference paper designed to help the beginning worker survey his equipment and his needs and reach a decision as to which test or tests he should use, whether free voice or pure tone audiometer for routine testing of auditory acuity, and also to provide comparable data against which an experienced worker may check his own procedures. Answers to three practical questions are presented: (1) whether the free voice and pure tone audiometer actually are equivalent as measures of threshold acuity; (2) whether in a particular situation with physical conditions less carefully controlled than in a laboratory, one test can be administered with more reliability and efficiency and so is to be preferred; and (3) if the two tests are of equal reliability, which test should be used to fit best the purposes of a particular activity?

HOWORTH, BECKETT, "Dynamic Posture," *The Journal of the American Medical Association*, CXXXI (August 24, 1946), 1398-1404.

Instead of thinking of posture in terms of standing and sitting, it should "really be considered as the sum total of the positions and movements of the body throughout the day and throughout life." Arguing that posture has a direct relation to the comfort, mechanical efficiency, and psychologic functioning of the individual, the writer presents a detailed analysis of posture in motion and in preparation for action.

KAHN, SAMUEL, "Thinking and Problem Solving, *Medical Record*, CLIX (March, 1946), 163, 164.

"The chief difference in men lies in the way they think. If a man can reason, he is capable of thinking. If he reasons and thinks clearly, he is capable of solving problems." Kahn presents a short interpretation of the thought processes of abnormal individuals and of normal persons.

LEVINSON, NATHAN, "What Sound Hath Wrought, II," *The Scientific Monthly*, LXIII (September, 1946), 178-190.

"The introduction of sound recording has transformed an entire industry; the sound motion picture can transform entire phases of our social and economic life." In a second article on

sound development, Levinson discusses the development of the studio Sound Department accompanying the advent of the sound picture. Changes in related activities are also considered.

PATT, HARVEY M., "Auditory Acuity of Artillerymen and of Rifle Coaches," *Archives of Otolaryngology*, XLIV (September, 1946), 298-302.

Thresholds of auditory acuity were obtained for 130 artillerymen and 23 rifle coaches. These were compared with the thresholds of 38 hospital corpsmen who had no specific history of exposure to gunfire. The investigator reports that "Loss in auditory acuity was significantly greater in rifle coaches and artillerymen than in hospital corpsmen," and that in all groups "the greatest percentage of hearing losses occurred at the higher frequencies."

PODOLSKY, EDWARD, "The Genius and His Brain," *Medical Record*, CLIX (March, 1946), 162, 163.

"The brain of the genius shows its superiority, not in the brain itself primarily, but in the structures surrounding it and upon which the brain depends for its proper functioning." Podolsky discusses the relationship of the blood supply, pituitary gland, adrenals, and endocrine glands to superior mental functioning.

PODOLSKY, EDWARD, "The Gift of Speech and the Brain," *Medical Record*, CLIX (November, 1946), 676, 677.

"The development of mentation and of vocalization was a late but very important factor in the development of the human brain." Podolsky reviews controversial theories pertaining to the parts of the brain that have to do with speech activities.

REYMERT, MARTIN L., and MIRIAM ROTMAN, "Auditory Changes in Children from Ages Ten to Eighteen," *The Journal of Genetic Psychology*, LXVIII (June, 1946), 181-187.

"Auditory acuity apparently reaches a maximum at the pubescent period, ages 13-15 inclusive. At pubescence the boys are able to hear the low tones better than the girls, but have a lower acuity for the high tones." The investigators present a study in acuity as related to age and sex difference.

RIKER, BRITTEN L., "The Ability to Judge Pitch," *Journal of Experimental Psychology*, XXXVI (August, 1946), 331-346.

Since the studies of pitch-judging previously made "have been confined to the judging performances of very talented individuals, or describe attempts to improve pitch-judging ability by training," Riker planned an investigation "designed to afford a more complete account of individual differences in pitch-judging ability than heretofore has appeared." As a result of broadening the investigation, he concludes "that ability to judge pitch distributes continuously throughout apparently contrasting groups, with performances ranging from perfection to little or no ability," thus controverting the "assumption that ability to judge pitch is confined to specially trained or talented individuals."

WELLS, WALTER A., "Benjamin Guy Babbington Inventor of the Largyngoscope," *The Laryngoscope*, LVI (August, 1946), 443-454.

"Before the perfection of the new method of examining the larynx by direct illumination and inspection, laryngoscopy meant only one thing—the examination by means of viewing the reflected image in the mirror." Wells presents a paper concerned with the story of the invention of the old, or the indirect method.

THE TEACHING OF SPEECH

ABNEY, LOUISE, "Activities to Improve Speech," *The Instructor*, LVI (November, 1946), 34ff.

"In language, as in other subjects, the child will learn more readily if he enjoys the experience." Various games for speech improvement are suggested.

ADAMS, HARLEN M., "Speech Activities in the Secondary Schools," *Chicago Schools Journal*, XXVII (January-June, 1946), 69-72.

"Since speech is our most effective means of social communication, it is imperative in a democracy that provision be made for the optimum development of the speech of all students. This requires a program of training in certain abilities and appreciations which grow out of the student's directed experiences in expressing his own thoughts, in interpreting aloud the thoughts of others, in working together with others in speech activities, in mastering the techniques of effective communication, and in learning to listen." Adams presents a program, designed to make adequate curricular provision for oral communication.

EGINTON, DANIEL P., "A-B-C's of Good Public Speaking," *Sierra Educational News*, (September, 1946), 46.

"In the field of public speaking, there is no doubt that experience is one of the best cures for pounding hearts, frozen tongues, knocking knees, and fluttering butterflies." An Instructor for Dale Carnegie finds "It takes more than experience, however, to correct the gusher, ranter, blaster, bunny rabbit, 'preacher,' and rabble rouser; it takes insight into fundamental principles or theories of modern speaking." The principles of public speaking are classified in terms of A-B-C's, or alertness, brevity, communicativeness, etc.

"Presenting: Thomas C. Trueblood," *The Debater's Magazine*, II (June, 1946), 103ff.

Professor Trueblood's "influence did much to make speech what it is to-day, a straightforward, earnest delivery of men's best thoughts." The career and activities of Trueblood are presented in order to "give some idea of the great influence and foundation work this man has contributed to his chosen profession."

TUTTLE, FLORENCE PIPER, "Choric Speaking," *American Childhood*, XXXII (November, 1946), 7.

"Children are likely to ask for more and more poetry when they feel it as a thrilling, living thing." The writer discusses the adaptation of choric speaking techniques to younger children in order to bring about enjoyment of poetry.

WENDELIN, SR. M., "Extemporaneous Speaking," *The English Journal*, XXXV (October, 1946), 454, 455.

The usual dislike of oral English by high school students can be overcome by teaching students how to overcome self-consciousness. Sister Wendelin discusses the part that extemporaneous exchange of experiences and oral book reporting has had in making oral composition "the most enjoyable phase of the English course."

PSYCHOLOGY AND PATHOLOGY OF SPEECH

AUERBACH, OSCAR, "Laryngeal Tuberculosis," *Archives of Otolaryngology*, XLIV (August, 1946), 191-201.

"Although there are many studies of laryngeal tuberculosis, most of these are based on clinical observations." Auerbach argues that "the pathogenesis of laryngeal tuberculosis, over which there has been much controversy, cannot be studied from clinical findings alone, because organs other than the larynx must also be examined. This can be done only when the clinical findings are correlated with the pathologic studies." Conclusions based upon 304 autopsies are presented.

BRINTNALL, DOROTHY K., "Salesmanship for the Hard of Hearing," *The Volta Review*, XLVIII (October, 1946), 576-578.

"Salesmanship is one of the occupations all too frequently considered 'impossible' for the hard of hearing." A hard of hearing salesman offers a few suggestions to the hard of hearing on how and what to sell. Other vocational possibilities are also discussed.

CARHART, RAYMOND, "Volume Control Adjustment in Hearing Aid Selection," *The Laryngoscope*, LVI (September, 1946), 510-526.

The writer evaluates the "comfort level" method of adjustment of volume control in the hearing aid.

CONLEY, JOHN J., "Atresia of the External Auditory Canal Occurring in Military Service," *Archives of Otolaryngology*, XLIII (June, 1946), 613-622.

"The war with its associated violence presented the otorhino-laryngologist with many new entities and unique problems," one of which is atresia of the external auditory canal secondary to gunshot wound. Ten cases are classified and analyzed in the report.

FISHBEIN, MORRIS, "Hearing," *Hygeia*, XXIV (October, 1946), 735.

"Fortunately, the last twenty years have seen greater gains for those who are hard of hearing by the advancement of scientific medicine, aided by discoveries in the field of physics, than have ever been available in any previous period." Fishbein calls attention to the Council of Medicine's examination and evaluation of hearing aids, and indicates that any one interested may write for information.

FURSTENBERG, A. C., "The Use of Residual Hearing," *The Journal of the American Medical Association*, CXXXII (September 21, 1946), 138-141.

"The greatest humanitarian contribution that could be made today to persons with disabling hearing impairments would be the establishment of rehabilitation centers like those of the

Army and Navy in strategically located parts of the United States." Furstenberg discusses the role of health agencies in the prevention and amelioration of the affliction of hearing loss and deafness.

HARRIS, GRACE, "An Acoustic Training Program for Severely Deaf Children," *The Volta Review*, XLVIII (October, 1946), 557-606ff.

In a satisfactory program for the deaf child "every sense the child possesses must be utilized and developed to the greatest possible degree." The writer presents exercises which constitute an introduction for acoustic training.

HONIG, PHOEBE, "Psychodrama and the Stutterer," *Sociometry*, IX (May-August, 1946), 175, 176.

"The Psychodrama has been of significant value in helping to bare the environmental stresses which might have precipitated the stuttering, and has been an excellent medium for reeducating the stutterer to his environment." The writer reports clinical experience with Psychodrama, using as subjects stutterers, aged 16-35, from Brooklyn College and the surrounding community.

KAZANJIAN, V. H., and E. M. HOLMES, "Stenosis of the Nasopharynx and Its Correction," *Archives of Otolaryngology*, XLIV (September, 1946), 261-273.

"Stenosis of the nasopharynx is fortunately a comparatively rare condition, as it is one which is difficult to overcome." The writers present a brief review of the literature, together with a discussion of the various types of operations that have been advocated by different operators.

KERNAN, JOHN DEVEREUX, "Malignancies of the Larynx," *Medical Record*, CLIX (June, 1946), 351-352.

Kernan discusses when to use surgery and when to use radiotherapy in the treatment of laryngeal carcinoma.

KIMBER, W. J. T., "Some Psychology for the Deafened," *The Volta Review*, XLVIII (September, 1946), 522, 523.

Psychology for the hard of hearing should be clearly grasped by all deafened people as an elementary and primary matter in facing life. The writer urges the necessity for compensation along useful lines for the hard of hearing.

MCCALL, JULIUS W., and NORMAND L. HOERR, "Reinnervation of a Paralyzed Vocal Cord," *The Laryngoscope*, LVI (September, 1946), 527-535.

The writers present a preliminary report on the results, in the experimental animal, of nerve suture after vocal cord paralysis. A method for regeneration of the recurrent laryngeal nerve by means of anastomosis to the vagus nerve is also proposed.

MORLEY, D. E., "Pennsylvania's School Hearing Program," *The Volta Review*, XLVIII (October, 1946), 573-575ff.

"For several years a hearing-testing and follow-up program for school age children in Pennsylvania has been part of the work of the Division of Special Education, Department of Public Instruction." Morley discusses three aspects of the organized plan.

PERLMAN, H. B., "Stiffness Lesions of the Conducting Mechanism," *The Laryngoscope*, LVI (September, 1946), 497-508.

Perlman describes a method for obtaining information about the normal and pathological function of the middle ear and Eustachian tube, thus permitting an evaluation of the factors affecting the stiffness property of the conducting mechanism.

REID, LOREN D., "The Stuttering Child in the Classroom," *School and Community*, XXXII (October, 1946), 279.

Since one out of every hundred pupils enrolled in Missouri schools is a stutterer, every teacher has the problem "sooner or later of managing a stuttering child in the classroom." Reid offers four suggestions to classroom teachers regarding the management of stutterers.

RIGHTER, GEORGE J., and PAULINE K. WINKLER, "Observations on Grade School Children Wearing Hearing Aids," *The Volta Review*, XLVIII (October, 1946), 568-570ff.

In a study of children wearing hearing aids, the writers conclude that "A child equipped with lip reading and trained in the use of a properly fitted aid can be completely rehabilitated provided he has a hearing loss not greater than 70 decibels bilaterally, in the speech range."

SPENCER, STEVEN M., "New Ears for the Deaf," *The Saturday Evening Post*, CCXIX (August 31, 1946) 22ff.

The writer presents the Army-Navy program for aural rehabilitation in effect at special hos-

pitals for the hard of hearing, and stresses the point that "It has tremendous implications in the direction of improved treatment of civilian hard of hearing."

SPENCER, STEVEN M., "Now They Can Speak," *The Saurday Evening Post*, CCXIX (October 5, 1946), 22, 23ff.

"For centuries we have been committing sins against the silent. We have been perpetuating an old Greek dictum, 'No speech, no mind,' which was as fallacious as it was glib." Spencer presents the history and activities of Dr. Martin F. Palmer's Institute of Logopedics at Wichita, Kansas, for the study and correction of speech defects.

STEVENS, ELIZABETH, "The Use of Psychodrama in the Treatment of Children with Articulatory Defects," *Sociometry*, IX (May-August, 1946), 282-289.

The psychodramatic method "offers the child with a speech handicap a new avenue for expression." The writer reports on results of an application of psychodrama to the correction of articulatory defects among elementary school children in Lawrence, Kansas. Six advantages of the method are listed.

STEWART, JAMES V., and DAVID WOOLFOLK BARROW, "Concussion Deafness," *Archives of Otolaryngology*, XLIV (September, 1946), 274-279.

"The noise of gunfire produces a definite loss of hearing, beginning in the high tones (2,048 to 11,584 cycles per second), among gunnery instructors." The writers present conclusions based upon a study of 100 male gunnery instructors.

THACKER, E. A., "Chronic Nasal Obstruction," *The Journal of the American Medical Association*, CXXXI (July 27, 1946), 1039-1045.

A large group of patients who consult the rhinologist regarding nasal obstruction "definitely belong to the allergic classification." Thacker presents a discussion designed to foster a more thorough understanding of allergic rhinitis. Causes, effects, and therapy are analyzed.

WALSH, THEO. E., and S. RICHARD SILVERMAN, "Diagnosis and Evaluation of Fenestration," *The Laryngoscope*, LVI (September, 1946), 536-555.

Lempert's results and those of others "have proved the value of the fenestration operation as the treatment of choice for clinical otosclerosis." The writers have as their purpose: (1) to describe their methods of examination of the hearing of those who consult them regarding the fenestration operation; (2) to discuss critically existing methods for selecting patients for fenestration; (3) to discuss the factors which, in the light of their experiences so far, are of prognostic significance; and (4) to suggest a method for selection of patients for operation and for evaluating results.

ZANGWILL, O. L., "Some Qualitative Observations on Verbal Memory in Cases of Cerebral Lesion," *The British Journal of Psychology*, XXXVII (September, 1946), 8-19.

200 neuropsychiatric cases with cerebral lesion were tested at the Brain Injuries Center in Edinburgh for verbal memory span, rote learning, and substance memory. The investigator reports that "An impairment of memory span for verbal material and severe difficulties in rote learning were consistently found in cases with language disabilities associated with focal lesions of the speech areas."

NEWS AND NOTES

OTA THOMAS, *Editor*

NEW APPOINTMENTS

New members of the staff of the Department of Speech at the University of Washington include Frederic W. Hile, formerly head of the speech department at Santa Barbara College; Ralph Murphy, former acting head of the speech departments at Williamette and Pacific Universities; and Carl Pitt, previously on the faculty of Highline High School of suburban Seattle.

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W. Frederic Plette, who has been teaching at McMurray College, Abilene, Texas, recently joined the speech staff at Northwestern State College, Natchitoches, Louisiana.

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Jasper Garland of Colgate University and Solomon Simonson of Iowa State Teachers College have been appointed to the staff of the School of Speech at the University of Denver as Associate Professors. Assistant Professors appointed were Raymond H. Barnard of Knox College; Johnnye Akin of Northern Illinois State Teachers College; Esther Schwerman of Lake Forest College; and John Ackley of the University of Southern California. New instructors at Denver are John Hugo David of the University of Mississippi; Franz Loewen of the University of South Dakota; Evelyn Seedorf of Colby College; Burrell Hansen of the University of Minnesota; Edwin Levy of the University of Louisiana; Bert Metcalf of the Transradio News, New York City; Lorraine Peck and Marion Purcell of the University of Denver; and Mary Margaret Jaeger of the University of Iowa. Russell Porter of Emporia State Teachers College has been appointed Coordinator of Radio.

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New members of the University of Texas Department of Speech are Mrs. Maurine B. Amis, formerly at Elgin High School, Elgin, Texas; Miss Norma D. Bunton, formerly at Alvin High School, Alvin, Texas; Mrs. Margaret C. Crabtree, formerly at Phillips University, Enid, Oklahoma; Mrs. Eva G. Currie, transferred from the Romance Language Department at Texas; Jeanne Ewing; Charlotte Kramer and Mary A. Marshall, formerly at Franklin High School, Franklin, Texas; Mrs. Marjorie D. Parker; R. L. Schroeter, formerly at Lutheran Concordia College, Austin, Texas; and Edgar Shelton.

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Siegfried Kuttner, formerly stage designer of the Western Bohemian National Theatre of Czechoslovakia, is the new instructor of scene design at the Department of Drama of the University of Texas. Kilbourne Marks has also joined the department. He is instructing in the technical production courses.

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Robert E. Barton Allen, recently returned from war duty with the Air Corps and the Federal Reserve Bank, is the new Head of the Department of Speech at the University of New Mexico. Mr. Allen has served with two of the radio networks, has taught at Indiana University, Carleton College, University of Ohio, and the University of British Columbia.

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Other new members of the department at the University of New Mexico are Harold O. Ried of the faculty of the University of Akron who will be Assistant Dean of the College of Arts and Sciences and Assistant Professor of Speech; Julia Keleher and Miss Lois Law, formerly of the Department of English at New Mexico; Atha Ezell of McMurray College and the Theatre in the Dell; and Miss Elsie Hoffman of Wisconsin State Teachers College River Falls.

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William J. Elsen, formerly of Marquette and Northwestern Universities, has been appointed Assistant Professor of Public Speaking at Notre Dame University.

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Louisiana State University has added a number of new members to its staff. Waldo W. Braden, formerly of Iowa Weslevan College Mount Pleasant, Iowa, has accepted the position of Assistant Professor of Speech and Director of Forensics. He is replacing Dallas C. Dickey who resigned to accept a position at

the University of Florida. Miss Lou Kennedy, formerly of Brooklyn College and of the Neurophysical Clinic in Philadelphia, Pennsylvania, will join the staff for the second semester, replacing Jeanette Anderson, who has resigned. Miss Kennedy will teach classes in speech correction and direct the work of the Speech Clinic. Lawrence Voss, formerly of Lawrence College, Appleton, Wisconsin, has accepted a position as theatre technician. Eugene White will serve as Instructor in speech and assist with the forensic program.

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Dorothy Friend and Hollis White are now full-time instructors on the Staff at the University of Missouri.

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Helen L. Means, who taught during the summer session at the Oregon State School for the Deaf, has taken the position formerly held by Eleanor Sayers, of clinical recorder. Miss Means is also teaching courses in public speaking.

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Katherine King has resigned her position at the University of Missouri to join the speech department at Queen's College, New York.

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New members of the Southern Methodist University Department of Speech include Harold Weiss, formerly of Mary Washington College of the University of Virginia, as acting chairman of the department; Mrs. Otway Thomas Schell, who is teaching classes in voice and diction and oral interpretation; Mrs. Dorothy Brewton; Brice Howard from the University of Washington; and T. H. Marsh from the Chicago Theological Seminary. Mr. Marsh is teaching classes in the School of Theology as well as in the speech department.

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Arthur Eisenstadt, who taught at New York University during the spring and summer sessions, joined the faculty at Cornell University at the beginnnig of the fall term.

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Three new members have been added to the theatre staff at the University of Minnesota. David Thompson from Cornell University began his work as Assistant Director of Theatre during the winter quarter. Robert Hyde Wilson, organizer and director of the Playbox in Salt Lake City, is a new instructor in acting and director of experimental plays. Eric Bentley, drama critic, is teaching an advanced class in drama technique and acting as consultant on production of major and experimental plays.

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New members of the staff at Brooklyn College are Orvin P. Larson, formerly of the University of Indiana; Vance M. Morton, visiting lecturer, on leave from the University of Iowa; Bernard B. Schlanger; Paul B. Williams; and Miss Georgia Bowman.

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William A. Moore of Oklahoma City University has joined the staff of West Texas State College and will be in charge of the dramatic work.

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Julia Swedenburg and Charles McCune have been appointed instructors in speech at Western Reserve University.

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Sixteen new members have been added to the faculty of the School of Speech and Dramatic Art of Syracuse University: Edward Crouse, formerly Chairman of the Department of Drama at the University of Georgia, is Associate Professor in the Drama Department and Technical Director of the Civic University Theater. During the war, Mr. Crouse was a Captain in the Army Special Services Corps.

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Frederick Schweppe, one time head of the music department of Valparaiso University and recently head of the Toledo Operetta Festival, has been appointed Assistant Professor of Drama. He will teach courses in Music-Drama and Operatic Techniques.

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Ramon F. Irwin, recently Army Air Corps Public Relations Officer, is Assistant Professor in charge of oral interpretation and voice training. Henry C. Youngerman, released from duty as Warrant Officer in the Army Signal Corps earlier this year, is now Assistant Professor of Rhetoric and Public Address in charge of advanced public speaking.

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Additional instructors in rhetoric and public address include Caryl Morse Kline and Allwin Monson. Velma Hailman has joined the staff of the Speech Laboratory and Remedial Center. New Members of the staff in radio include Don Lyons, Edward Jones, Lowell Johnson, and Eugene Foster.

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New faculty members in the Department of Speech at the University of Alabama are Richard Lipscomb, as Director of Dramatics; J. T.

Daniel, Assistant Debate Coach; Ruth Coffman, Director of the Speech Clinic; Iredelle Brooks.

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Lou Woolridge is teaching speech and play production at Saint Mary's Junior College, Saint Mary's City, Maryland.

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Gertrude Reinbold, formerly technical director of plays at the Richmond Professional Institute, College of William and Mary, has joined the speech staff at Ohio University.

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Lloyd R. Newcomer, formerly at the University of West Virginia, is now director of radio, speech, and debating at Whitman College.

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W. Charles Redding has joined the staff at the University of Southern California. Mr. Redding was on the faculty of the University of Washington before going to Los Angeles.

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A number of new appointments have been made in the Stanford Department of Speech and Drama. Miss Helen Blattner was appointed as Acting Assistant Professor in charge of the work in oral interpretation. She came to Stanford from Texas Technological College. Nicholas Vardac was added to the faculty in the field of drama. He came to Stanford directly from service in the Navy. Harold Ross was added to the technical staff in charge of courses in stage production and stage lighting. He replaces John Ford Sollers, who resigned at the end of the summer quarter to accept a position at Lawrence College. Mr. Ross, prior to his service in the Navy, was for several years in charge of productions at the Baltimore Museum of Art.

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Mrs. Virginia Opsvig Kerr was appointed Instructor in Speech and Drama in charge of the work in costume. She came to Stanford from the Pasadena Playhouse. Helen Schrader, of Northwestern University, was added to the faculty to offer courses in the field of public speaking and in the teacher-training field. William D. Lucas, who was a part-time member of the staff last year, was this year appointed to full-time work. He is taking over the general direction of the Stanford Student Speakers Service and the Stanford Faculty Speakers Service.

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David Hawes was appointed a lecturer in speech and drama for the present academic year. He was Executive Officer of the Fine Arts Section at Biarritz American University prior to coming to Stanford. Mrs. Helen Ann Willey and Mrs. Courteney Perren Brooks were appointed lecturers for the present academic year.

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New Associate Directors of the Purdue Playshop are Robert Jones from Western Reserve University, and Ned Donahoe from the University of Wisconsin.

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PERSONALS

University of Washington Staff members who have recently returned to the department from service in the armed forces are W. W. Bird, Tom Nillson, and James Starr. Also returning to the department is Mrs. Evelyn Hawes.

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David Owen is on leave from the Department of Speech at the University of Michigan for the present academic year in order to establish and put into operation the radio division of Dancer, Fitzgerald, and Sample, Inc., New York advertising agency.

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James Moll returned to the Department of Drama at Texas University this fall after serving three years with the 88th Division. Tweny-four months of this service was spent with Special Services activities in North Africa and Italy. Mr. Moll taught in the speech department at the University of Michigan this summer.

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F. Loren Winship returned to the University of Texas at the beginning of the fall term. Major Winship served 52 months in the Special Services Division at the Headquarters of the Army Air Forces Training Command.

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Thomas A. Rousse of the University of Texas was awarded the Legion of Merit recently for his work in the air forces ground training program during the war. The award states that "as Director, Ground Technical Advisory Department, Major Rousse was responsible for the completion, publication, and distribution of sixty-nine comprehensive types of instructor handbooks and student workbooks."

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Three members of the Brooklyn College staff returned from leaves at the beginning of the fall term. James M. O'Neill terminated a six-month sabbatical leave-of-absence. Mrs. Dorothy D. Lawson and Helen Roach both resumed teaching after full year sabbaticals.

Robert W. West of the University of Wisconsin will teach in the summer session of the University of Southern California next summer.

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Mary Latimer of Madison College, Virginia, will again teach at the University of Wisconsin during the summer of 1947.

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Joseph F. Smith of Utah will offer courses and direct plays at the University of Wisconsin during the 1947 summer session.

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Hubert Heffner returned from service with the United States Army this summer and resumed his teaching and duties as Executive Head of the Department of Speech and Drama at Stanford University. While in Europe he served as Section Chief of the Fine Arts Section and Branch Head of the Theatre and Radio Arts Branch, of Biarritz American University. When the University closed in March he went to Germany with the Information and Education Division of the Army. He was loaned by that Division to Special Services in order to prepare two of the Biarritz American University productions for a tour through the American zone of occupied Germany.

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PROFESSIONAL

Elwood Murray, of the University of Denver School of Speech, was guest speaker for the Basic Communications staff at Michigan State College last fall.

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A new, large, temporary building at the University of Denver, ready for occupancy February 1, will house a battery of twenty practice cubicles with enlarged radio and transcription facilities; speech, reading, and writing laboratories and clinics; offices; and a communication research center. These facilities will serve the School of Speech, Basic Communications, and Foreign Languages.

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B. Iden Payne is visiting professor at the University of Texas for 1946-1947; he will also act as the Chairman of the Department of Drama.

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C. L. Shaver is serving as Acting Chairman at Louisiana State University during the absence of Claude M. Wise.

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Tentative plans are now being made for the annual conference of the Central States Speech Association to be held in Columbia, Missouri, on April 11 and 12. This conference will be the first meeting of the Association since the beginning of the war.

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A special curriculum for graduate psychiatrists offered at the University of Wisconsin beginning with the second semester of 1946-1947 includes three speech courses: Psychology of Speech, Speech Pathology, and the Theory and Practice of Public Discussion.

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Gladys Borchers of the University of Wisconsin is serving as Visiting Professor of Speech at Louisiana State University.

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Last fall a Department of Theatre Arts was established at Denison University in Granville, Ohio. Edward A. Wright, who has headed the drama division of the speech department for the past nine years, was made its chairman, and Mrs. John Collison will continue as technical director. The new department offers a total of forty-two semester hours in theatre courses. Two new courses this year are proving very popular. The first is Psychological Analysis of Character, taught in conjunction with the Department of Psychology and open only to senior majors in the two fields. The second is Contemporary Theatre which involves ten days of play attendance in New York. Enrollment is limited to thirty-six.

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During the summer quarter the Stanford Speech Clinic moved into new quarters on the Stanford campus. The new quarters and new facilities permit a considerable expansion of the clinic work.

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In order to provide greater opportunities for practical experience to graduate students, this year the Department of Speech and Drama at Stanford University established their long contemplated studio theatre, splitting the major productions of the Stanford Players from experimental productions. The studio theatre is under the general supervision of Norman Philbrick and Nicholas Vardac. Its program includes thesis productions, productions of original plays written by the students in playwriting, productions of experimental shows of various types, and a series of staged playreadings of the great plays from the past. Six to eight studio productions are to be given in each quarter of the academic year. While these are under

the general supervision of members of the faculty, they are actually designed, directed, and staged by advanced graduate students.

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Three new developments in theatre at the University of Minnesota are of particular interest. First is the development of the touring company idea, which, operating through the University's Bureau of Concerts and Lectures, seems destined to assume a position of importance. One plan calls for a small group of three actors who would spend an entire quarter playing a repertory of one-act plays and skits to high school assemblies. The second group calls for a company to play for at least one quarter, giving full length evening performances. The general aim would be to provide each outstanding student of theatre with an opportunity to tour for one quarter.

A second development is the coordination of some of the plays produced with the needs of certain large classes on the campus. For example, the theatre is scheduled to undertake the production of *Ghosts* for the benefit of some 500 students studying the play in Humanities Division. Similarly, *Electra* is scheduled for students studying the classics.

The final major development is in the area of the children's theatre. Instead of selling a season ticket for three plays, one play will be given for all the fifth grades, one for all the sixth grades, and one for the high schools. The advantage of this plan is that it is much easier to administer from the standpoint of the public schools. Preparatory material can be given in classes prior to performance and discussion or reports can be used as a follow-up.

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In cooperation with the Radio Advisory Committee, Stephens College, on October 28, 29, 30, held a national conference to discuss the problems of radio education in the colleges. The conference theme was "The Radio Curriculum in the Colleges." This was the first of a series of annual conferences to be devoted to discussing various aspects of college radio. This year's program combined the suggestions of the Advisory Committee, the Conference Program Committee, and more than 200 men and women who are actively interested in college radio.

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On October 11 and 12, 1946, the annual fall conference of college and secondary teachers of speech in Ohio was held at Ohio State University. Guest speakers for the occasion were The Hon. Wayne Morse, U. S. Senator from Oregon; C. Lawton Campbell, Chairman of the Board of the National Theatre and Academy, New York; The Hon. Jennings Randolph, Member of Congress from West Virginia; Miss Dorothy Kemble, Chief of Continuity Acceptance, Mutual Broadcasting Company, New York; and Harvey Davis, Vice-President, Ohio State University.

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The Ohio Association of Speech and Hearing Therapists held its autumn convention at Ohio University, Athens, Ohio, on October 19.

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Karl F. Robinson of Northwestern University is the President, and Marie Hochmuth of the University of Illinois, the Editor, of the Speech Association of Illinois. Other officers in the Association are Severina Nelson, Elma Spickard, Marion Stuart, Glenn Ross, G. B. Barber, Kenneth Hance, Theodore LeVander, and George Martin.

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The Missouri's second annual speech correction conference was held at the University of Missouri on November 1 and 2. Wendell Johnson of the University of Iowa was the guest speaker. Participating on the program were speakers representing the University, the State Board of Health, the State Department of Public Schools, the Missouri State Crippled Children's Service, and the National Society for Crippled Children.

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The Missouri State Teachers Association held its eighty-fourth annual convention at Kansas City, November 6-8. The convention theme was "Educational Paths in Challenging Times." More than 600 persons attended the meetings.

COLLEGE THEATRE

During the 1946-47 season, the Wisconsin Players at the University of Wisconsin are presenting *The Inspector General* (Yogol), directed by Ronald E. Mitchell; *Birds Have Nests* (Ames) directed by Annette Suravits (This play is an original comedy, written in last summer's Writers' Institute); *Anna Christie* (O'Neill) directed by John E. Dietrich; *R. U. R.* (Capek), directed by Ronald E. Mitchell; *The Vagabond King*, directed by Frederick Buerki and Richard Church; *My Sister Eileen*, directed by John E. Dietrich. Experimental plays which have already been produced include *Helena's Husband* (Moeller) and *Waiting for Lefty* (Odets). Later in the season, meritorious plays written by students will be produced in the Wisconsin Idea Theatre.

The major subscription series of the Stanford Players opened November 7, 8, 9, with a production of *Macbeth*, starring Margaret Wycherly and Richard Hale in the leading roles, as guest artists-in-residence. This production was directed by F. Cowles Strickland, with settings by Wendell Cole and lighting by Harold Ross.

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The adult season at the University of Minnesota Theatre will include *The Devil's Disciple*, directed by Frank M. Whiting; *Green Pastures*, directed by Robert Hyde Wilson; *The Skin of Our Teeth* and *Beyond the Horizon*, directed by Delwin B. Dusenbury; *High Tor*, directed by David Thompson; and *Much Ado about Nothing*, directed by Frank M. Whiting.

The calendar for the children's season includes *Rip Van Winkle*, directed by Frank M. Whiting; *Mr. Dooley Jr.*, directed by David Thompson; and *Much Ado About Nothing*, directed by Frank M. Whiting.

In addition, there will be a studio season including *Electra*, *Uncle Tom's Cabin*, a Freshman play, *Ghosts;* and 19 full-length plays, and approximately 50 one-act plays produced by the direction class.

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Richard Lipscomb, Director of Dramatics at the University of Alabama, announces his season program for the University Theatre will contain four major productions: *Outward Bound*, *The Skin of Our Teeth*, *State of the Union*, and *The Wild Duck*, by Henrik Ibsen.

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The first two plays presented by the Department of Speech at the University of Michigan this year were *Both Your Houses* by Maxwell Anderson and a Children's Theatre production of *Aladdin and the Wonderful Lamp*.

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The Department of Drama of the University of Texas opened its season with *Angel Street*, directed by Darrell Ross. This was followed by B. Iden Payne's production of *Taming of the Shrew*. Three additional major productions, two Laboratory Theatre and two Experimental Theatre shows, and an operetta produced jointly by the Music and Drama Departments are scheduled for performance during the year.

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During the current year the Louisiana Players Guild at Louisiana State University will present four major productions and produce an opera in the University Theatre. The plays are *I Remember Mama*, *The Knight of the Pestle*, *Androcles and the Lion*, and *State of the Union*. The opera will be *Faust*. Some forty one-act plays and experimental productions will be given in the Workshop Theatre.

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The Denison University Theatre is presenting its sixteenth subscription season and almost 2000 season tickets have been sold. The program will include *Papa Is All*, *Berkeley Square*, *"Thank You Stranger"*, (a new script by Gordon Condit, a senior major), *The Late George Apley*, a program of character sketches by Dorothy Crawford, *The Hasty Heart* or *I Remember Mama*, and an outdoor production of *Much Ado About Nothing* with a guest director from New York.

A second series of plays is being produced in the Studio Theatre. Here senior majors who have shown sufficient proficiency to carry through the full production of a three-act play are each given a cash budget and six weeks time to select, cast, publicize, and produce a play of his own choice. The Studio Theatre has announced a program of six productions this season. It includes: *You and I*, *The Enemy*, *A Young American*, *Peg of My Heart*, and two others yet to be announced.

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The sixth annual state-wide Drama Festival of Alabama College was held on January 31 through February 2, 1947.

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The theatre season of the Purdue Playshop includes productions of *Front Page*, *Angel Street*, *Pygmalion*, and *The Late George Apley*. In addition, the laboratory players are presenting an evening of one-acts and *The Taming of the Shrew*.

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The Theatre Associates, Richmond Professional Institute, College of William and Mary, opened its seventh season with Maxwell Anderson's *Winterset*.

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The Children's Theatre of Pontiac, Michigan, presented *Snow White and the Seven Dwarfs* on October 18 and 19. The play was directed by W. N. Viola and sponsored by the Pontiac Playcrafters Club.

PROMOTIONS

E. P. Conkle was made a full professor of Playwriting at the Department of Drama of the University of Texas. Mr. Conkle was a guest professor of playwriting and short story writing at the Banff School of Fine Arts this summer.

Grover Fuchs, Edd Miller, and Howard Townsend were promoted to the rank of Associate Professor at the University of Texas at the beginning of the 1946-47 school year.

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Promotions in the Department of Speech at the University of Washington are W. W. Bird from Assistant to Associate Professor; Mrs. Lucille Enquist, Mrs. Charlotte Wagner, and Wade Kensley from the rank of Associates to Instructors.

Thomas E. Coulton was promoted to a full professorship at Brooklyn College and was appointed Director of the Evening Session.

Gladys Reid has been promoted to the rank of Instructor at Brooklyn College.

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Ronald E. Mitchell, Director of the University of Wisconsin Theatre, has been promoted from Associate Professor of Speech to Professor of Speech.

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Clair R. Henderlider was promoted to Associate Professor of Speech at Western Reserve University, and Head of the Downtown Center of that institution.

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Following the resignation in September of Conrad W. Freed as Head of the Department of Speech to accept an appointment to the instructional staff of the Army Air University, Montgomery, Alabama, Crannell Tolliver was made head of the department.

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Virgil Anderson was promoted to a full professorship at Stanford University at the beginning of the autumn quarter; D. P. McKelvey was promoted to an associate professorship at Stanford University during the autumn quarter.

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DEATHS

Almere L. Scott, long time Director of the Department of Debating and Public Discussion in the University of Wisconsin and Executive Secretary of the Wisconsin High School Forensic Association, died in May, 1946, shortly after her return from a year's leave-of-absence.

NEWS NOTES OF THE STATE AND REGIONAL ASSOCIATIONS

Central States Speech Association—President, D. W. Morris, Ohio State University; vice-president, Mary Blackburn, Community High School, Granite City, Illinois; executive secretary, Wayne N. Thompson, University of Missouri. Annual meeting, Columbia, Missouri, April 18, 19, 1947.

Eastern Public Speaking Conference—President, Joseph F. O'Brien, Pennsylvania State College; vice-president, Frances B. Tibbitts, Newark, N. J., Public Schools; secretary-treasurer, Marvin G. Bauer, Brooklyn College. Annual meeting, Hotel New Yorker, New York, April 18, 19, 1947.

New England Speech Association — President, Brooks Quimby, Bates College.

Potomac Speech Association—Secretary-treasurer, Ray Ehrensberger, University of Maryland.

Southern Speech Association—President, Hazel Abbott, Converse College; 1st vice-president, Lester L. Hale, University of Florida; 2nd vice-president, Christine Drake, Georgia Teachers College; 3rd vice-president, Charles A. McGlon; secretary, George F. Totten, Southwestern College. Annual meeting, Heidelberg Hotel, Baton Rouge, April 8-12, 1947.

Western Association of Teachers' of Speech—President, Mabel F. Gifford, Calif. State Department of Education; vice-president, Wilson B. Paul, University of Denver; secretary, Alonzo J. Morley; editor, Norman William Freestone, Occidental College.

Alabama Speech Association—President, Walter H. Trumbauer, Alabama College; 1st vice-president, Telfair B. Peet, Alabama Polytechnic Institute; 2nd vice-president, Dorothy Shirey, Tuscaloosa High School; 3rd vice-president, Lois Blake, Sylacauga High School; secretary-treasurer, Florence Pass, Ensley High School, Birmingham. Annual meeting, March 20, 21, 1947.

Arizona Speech Arts League—President, J. N. Smelser, Phoenix Junior College; secretary-treasurer, Marion McGuire, Tempe State College.

Arkansas Speech Teachers' Association—President, Mrs. Capp Shanks, Arkansas College; secretary, Alberta Harrison, Little Rock High School.

Delaware Dramatic Association—President, Emil Ott, Hercules Powder Co., Wilmington; secretary, Mabel Wright, Wilmington High School.

Florida Speech Association—President, Irving C. Stover, Stetson University; secretary-treasurer, Donald S. Allen, Rollins College.

Georgia Speech Association—President, Mrs. W. W. Davison, Davison School of Speech Correction, Atlanta; 1st vice-president, Atwood Hudson, Shorter College; 2nd vice-president, Cornelia Neal, Joseph E. Brown Junior High School, Atlanta; 3rd vice-president, Sara Ivey, Wesleyan College; secretary, Martha Moore, Girls High School, Atlanta; treasurer, Louise Sawyer, Georgia State Women's College, Valdosta. Annual meeting, Athens, February 28-March 1, 1947.

Illinois Speech Association—President, Karl Robinson, Northwestern University; vice-president, Severina Nelson, University of Illinois; 2nd vice-president, Elma Spickard, Peoria High School; secretary-treasurer, J. Glenn Ross, Eastern State Teachers College; editor, Marie Hochmuth, University of Illinois.

Indiana Speech Association—President, Darrell Gooch, Thomas Carr Howe High School, Indianapolis; vice-president, Cole Brembeck, Manchester College; secretary, Herold T. Ross, DePauw University.

Speech Division of the Iowa Education Association—President, Ray Berrier, Fort Dodge; vice-president, Martha Canfield, Oskaloosa; secretary, Clarence Edney, State University of Iowa.

State Association of Speech of Kansas—President, Hazel Shamleffer, East High School, Wichita; secretary-treasurer, Edith A. Youmans, Rosedale High School, Kansas City, Kan.

Kentucky Speech Association—President, Robert Crosby, Holmes High School, Covington; secretary, Mitchell Clark, Transylvania College. Annual meeting, Lexington, May, 1947.

Michigan Association of Teachers of Speech—President, Harold E. Hawley, Flint Central High School; secretary-treasurer, Donald E. Hargis, University of Michigan.

Minnesota Association of Teachers' of Speech—President, Delwin B. Dusenbury, University of Minnesota; vice-president, Sister Michaela, Cold Springs; secretary-treasurer, Marjorie Dornberg, Central High School, St. Paul.

Mississippi Speech Association—President, Charlice Minter, Belhaven College; secretary, Harry L. Cole, Mississippi State College.

Missouri Speech Association—President, Sherod J. Collins, N. E. Missouri State Teachers College; vice-president, C. C. Fairchild, Manual Training High School, Kansas City; secretary, Ed Markert, Washington University.

Nebraska State Speech Teachers' Association—President, Leroy T. Laase, University of Nebraska; vice-president, Enid Miller Hoffman, Nebraska Wesleyan University; secretary, Harold L. Ahrendts, Nebraska State Teachers College; treasurer, Jean Kinney, Kearney High School. Annual meeting, April, 1947.

New Jersey Association of Teachers' of Speech—President, Laura Keller, New Brunswick Senior High School; vice-president, Lillian Kane, Montclair; secretary, Minnie Blanche Rittgers, Emerson High School, Union City; treasurer, Hazel Gibson, Jersey City Public Schools.

New Mexico Speech Association—President, Robert E. Barton Allen, University of New Mexico; secretary-treasurer, Lois Law, University of New Mexico.

New York State Speech Association—President, Agnes Rigney, State Teachers College, Geneseo; secretary, Mary Lou Plugge, Adelphi College.

North Carolina Dramatic Association—President, W. R. Taylor, Woman's College, University of North Carolina; vice-president, Mrs. O. K. Joyner, Needham Broughton Little Theatre, Raleigh; secretary, John W. Parker, University of North Carolina.

North Dakota Speech Association—President, John S. Penn, University of North Dakota; vice-president, Constance West, North Dakota Agricultural College; secretary, Bernice Schearer, Jamestown High School.

Ohio Association of College Teachers' of Speech—President, John W. Black, Kenyon College; vice-president, Lionel Crocker, Denison University; secretary-treasurer and editor, J. Garber Drushal, College of Wooster.

Oklahoma Speech Association—President, Maybelle Conger, Central High School, Oklahoma City; vice-president, Janice Howell, Capitol Hill Junior High School, Oklahoma City; secretary, Mrs. Perrill Munch Brown, University of Oklahoma. Annual meeting, Oklahoma City, Feb. 14, 1947.

Oregon Speech Association—President, Herbert E. Rahe, Willamette University; vice-president, Ernest G. Webb, Beaverton High School, secretary-treasurer, Mariam Reinhart, Franklin High School, Portland.

Pennsylvania Speech Association—President, Joseph F. Reuwer, William Penn High School, Harrisburg; vice-president, Ruth R. Haun, University of Pittsburgh; secretary, Joseph F. O'Brien, Pennsylvania State College. Annual meeting, Harrisburg, October 3, 4, 1947.

Speech Association of South Dakota—President, L. R. Kremer, Washington High School, Sioux Falls; vice-president, W. G. Elliott, Webster; secretary-treasurer, Annette Groeneveld, Madison.

Speech Association of Tennessee—President, Betty May Collins, Technical High School, Memphis; vice-president, Caroline Binkley, East High School, Nashville; secretary, Mrs. Lottye McCall, Messick High School, Memphis.

Texas Speech Association—President, Wilhelmina G. Hedde, Adamson High School, Dallas; secretary, F. L. Winship, University of Texas.

Virginia Speech Association—President, Robert C. Beale, Hampden-Sidney College; vice-president, Mary Latimer, Madison College; secretary-treasurer, Karl R. Wallace, University of Virginia.

Washington State Speech Association—President, Matilda Gilbreath, Roosevelt High School, Seattle.

Wisconsin Association of Teachers' of Speech—President, Carrie Rasmussen, Longfellow School, Madison; secretary-treasurer, Helen Paulson, Neenah High School.

Wyoming Speech Association—President, Velma Linford, Laramie; secretary, Dean G. Nichols, University of Wyoming

AMONG THE CONTRIBUTORS

ELEANOR DAVIDSON BERMAN: *Thomas Jefferson and Rhetoric* (A. B., California; D. S. Sc., New School for Social Research) writes that although she is primarily a housewife, she is directly concerned with a number of committees and special groups, among them the American Society for Aesthetics, Conference on Methods in Philosophy and the Sciences, and the Advisory Committee Sermon-of-the-Year Plan. A contributor to a number of magazines and journals, she is now preparing a book entitled *Thomas Jefferson Among the Arts.* E. C. McCLINTOCK, JR.: (A. B., Virginia) is Associate Professor of English in the Department of Engineering at the University of Virginia. A former instructor in Speech and Director of Debate at Virginia, he has long been interested in special aspects of Jefferson's work, particularly the rhetorical and scientific. With J. L. Vaughan he is now preparing a textbook on technical writing.

J. JEFFERY AUER: *Tom Corwin: "Men Will Remember Me as a Joker!"* (A. B., Wabash; A. M. Wisconsin) is head of the Department of Public Speaking at Oberlin College. His articles have appeared in the JOURNAL and *The Gavel.* In 1942 he published *Essentials of Parliamentary Procedure,* and in 1941, in collaboration with H. L. Ewbank, *Discussion and Debate.*

LOREN D. REID: *Sheridan's Speech on Mrs. Fitzherbert* (A. B., Grinnell; A. M., Ph.D., Iowa) is Professor of Speech and Chairman of the Department of Speech at the University of Missouri. To most of the JOURNAL's readers he is well known as the Executive Secretary of the SPEECH ASSOCIATION and as the author of a number of articles in the QUARTERLY JOURNAL and in the *Journal of Speech Disorders,* in the fields of public address and speech correction. He is collaborating with W. E. Gilman and Bower Aly in writing a textbook, *Speech Preparation.*

WALDO W. BRADEN: *William E. Borah's Speech Preparation* (A. B., Penn College; A. M., Ph.D., Iowa) is Associate Professor of Speech at Louisiana State University. Mr. Braden's special interest in Borah is revealed not only in his present article and in his criticism of Borah's Senate speeches on the League of Nations (*Speech Monographs,* 1943), but also in articles on Borah soon to appear in the *Illinois Historical Quarterly* and the *Kansas Historical Quarterly.*

WILLARD B. MARSH: *Speech Training at Hamilton College* (A. B., Hamilton; A. M., Hamilton, Princeton) is Professor of Speech and Chairman of the Department of Speech at Hamilton College with which he has been associated since 1913. Besides his activities as a teacher, Mr. Marsh is exploring untouched phases of the history of Hamilton College and of Clinton.

CONRAD W. FREED: *Spengler on Language* (A. B., City College of Detroit; A. M., Wayne; Ph.D., Southern California) is Professor of Speech and Head of the Department of Speech, West Texas State College. The April, 1941, number of the JOURNAL carried his article, "Silent Conditioning in the Schools." Mr. Freed served with the Army for three and one-half years, rose to the rank of major, and was awarded the Bronze Star medal for his work in Normandy and Ardennes. Deeply interested in communication, he is engaging in a speech study dealing with the basic differences between the written and oral methods of communication.

S. JUDSON CRANDELL: *A Methodology for Social Control Studies in Public Address* (A. B., Denison; A. M., Michigan; Ph.D., Northwestern) is Associate Professor of Speech and Head of the Department of Speech at the State College of Washington. Before taking up his present post, Mr. Crandell taught in the high schools of Ohio, at Northwestern and Illinois universities, and at Carleton College. The JOURNAL takes satisfaction in printing Mr. Crandell's first contribution to the literature of criticism in American public address.

GLEN E. MILLS: *Speech in a Communication Course* (B. S., Eastern South Dakota Normal; A. M., Ph.D., Michigan) is Assistant Professor of Public Speaking and Director of Forensics

at Northwestern University. He has contributed articles to the QUARTERLY JOURNAL, *Speech Monographs,* and some half dozen other periodicals. With J. H. McBurney and J. M. O'Neill he is busy revising *The Working Principles of Argument.* His present article represents a somewhat modified version of an address delivered before a sectional meeting of the National Council of Teachers of English in Atlantic City last November.

PAUL L. SOPER: *Backgrounds of Naturalism in the Theatre* (A. B., A. M., Washington; Ph.D., Cornell) is Associate Professor of Speech and Chairman of the Division of Speech and Drama, University of Tennessee. He has contributed articles to a number of state and regional journals; in October, 1941, the JOURNAL published his "Representationalism versus Formalism in the Theatre." Mr. Soper is a past president of the Speech Association of Tennessee and of the Southern Association of Teachers of Speech. He writes that he is about to join the list of authors of textbooks on public speaking.

LISA RAUSCHENBUSCH: *Julius Bab's First Critique of the Theatre—III* (A. B., A. M., Cornell) is Assistant Professor of Speech at the University of Rochester. For a number of years she taught at Sweet Briar College. In this number of the JOURNAL, Miss Rauschenbusch is concluding her series of three articles on Julius Bab's theory of theatrical art.

LEON LASSERS: *Oregon's Speech Improvement and Rehabilitation Program* (Ph.B., Chicago; M. S., Northwestern; Ph. D., Wisconsin) is Speech Pathologist for Oregon's State Department of Education and Staff Consultant in Speech to the University of Oregon Medical School. He is author of several manuals, among them *How Parents and Teachers Can Help Prevent Stuttering,* issued jointly by the Oregon State Department of Education, the Medical School, and the State Board of Health.

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LEONARD FINLAN: *The Relation Between Training and Teaching Activities of College Teachers of Speech* (B. S., Brooklyn College; A. M., Ph.D., New York University) is at present an instructor in speech in the Department of English Education, New York University. He is a former teacher of English in the New York City high schools, a Clinical Member of the American Speech Correction Association, and the author of *Say It Right: 3,500 Words Pronounced* (1945). This is Mr. Finlan's first contribution to the JOURNAL.

RALPH G. NICHOLS: *Listening: Questions and Problems* (A. B., Iowa State Teachers; A. M., Iowa) is Associate Professor of Rhetoric and Chief of the Rhetoric Section, University of Minnesota. He is a former president of the speech associations in the states of Iowa and Minnesota. In 1941 he published two articles in the QUARTERLY JOURNAL: "How Shall We Teach Pronunciation?" and "The Case Method of Speech Examination."

MARY BLACKBURN: *The Speech Teacher and the High School Assembly Program* (A. B., Washington University, St. Louis) is Head of the Department of Speech at the Granite City Community High School, Granite City, Illinois. During the summers of 1945 and 1946 she was an instructor at the National High School Institute, Northwestern University. She has been a past president of the Illinois Association of Teachers of Speech and at present is president of Masque and Gavel, national high school honor speech society. A contributor of articles on interpretation in various scholastic magazines, Miss Blackburn is making her first appearance in the QUARTERLY JOURNAL.

MELBA REID: *Speech in an Orientation Course* (A. B., MacMurray College; A. M., Colorado State College of Education) holds two positions: Instructor in Public Speaking in the Extension Division of the University of Illinois and Instructor in Speech and Director of Speech in Self-Appraisal and Orientation at the Waukegan Township High School. Miss Reid writes that she is preparing a book which will present speech situations and problems for a short course in speech on the junior high school level.

KARL F. ROBINSON: *Suggested Units on Voice and Articulation* (B. S., Illinois; A. M., Michigan; Ph.D., Northwestern) is Chairman of the Department of Speech Education in the School of Speech, Northwestern University. His articles have appeared in the QUARTERLY JOURNAL and in the *Bulletin of the Association of Secondary School Principals.* As Chairman of the Secondary School Committee of the SPEECH ASSOCIATION OF AMERICA and as Director of the National High School Institute at Northwestern,

he has been dealing with materials and procedures which are reflected in the present article. C. CORDELIA BRONG (A. B., Hood; A. M., Columbia Teachers College) is an Assistant in the Department of Speech Correction and Audiology, the School of Speech, Northwestern University. She is on leave from the State Teachers College, Lock Haven, Pennsylvania, where she has been Head of the Department of Speech for the past nine years.

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